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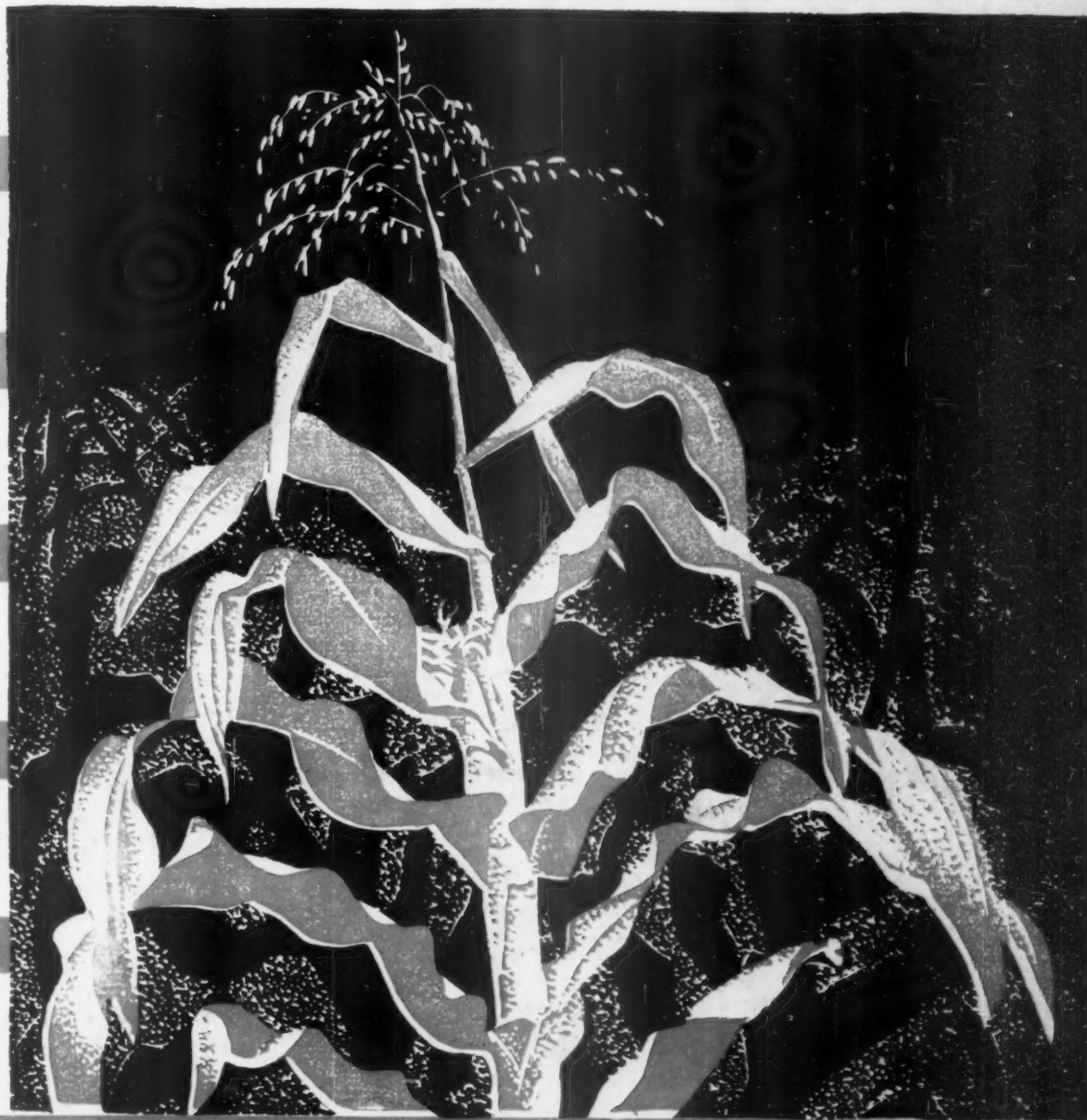
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HOPI CORN + COLOR WOODCUT BY GUSTAVE BAUMANN

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1938
OCTOBER

VOLUME 2 NUMBER 10

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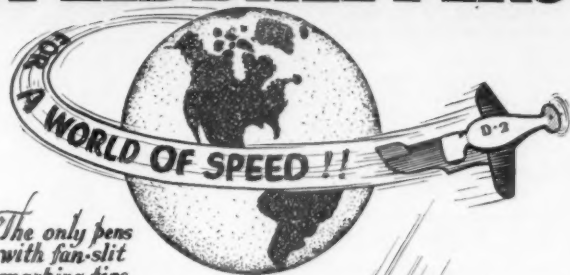
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October 1938



"LADY ARTIST"

Drawing by Charlotte D. Schroeder

Ever hear of the Cliché Verre process of making prints? Simplest thing in the world and by following directions in the November ART INSTRUCTION you'll have all the needed information. A hint for those who like to make their own Christmas cards.

Thinking of going into book illustration? Well, you can't afford to miss what Robert Lawson has to say about it. Nor to miss seeing a lot of his drawings that will be reproduced in the November number. Lawson illustrated "Ferdinand" — you know — the story that Walt Disney is now putting on the screen.

Interested in still life painting? Then you will be excited about the pages in November devoted to the work of Henry Lee McFee. Large reproductions of his work and constructive discussion of his methods of work.

What do you know about *display* and its opportunities for students seeking a career in commercial art? Let Franc Ritter, display director of Eastman Kodak Company, answer in November.

Well, these are some of the good things coming next month. It's going to be a big number!



DESERTED COLOR WOODCUT
BY ERNEST W. WATSON

COLOR PRINTING FROM

SOME
SHOP TALK
ON
PROCESS
BY
Ernest W. Watson

A fellow artist once said to me "There's too much hard labor in color printing; the cutting of all those blocks, the endless experiments with color and the final work of printing—too much drudgery to be justified by the results."

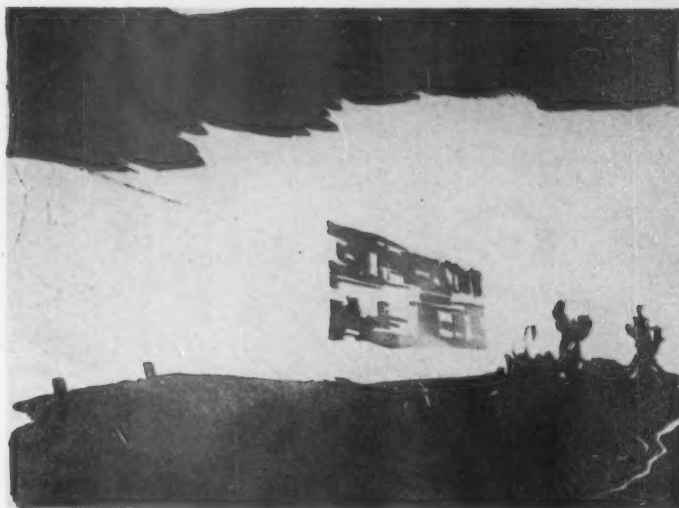
Well it's a hard enough job and it takes endless patience but like any real adventure there are plenty of thrills along the way that amply reward the expenditure of hours and energy. I'm sorry we could not have reproduced a set of progressive proofs in *color*. Such color proofs, showing the subject after each added impression would give at least a hint of those thrills. Frequently the progressive proofs are so lovely in color that the artist often thinks his print esthetically more satisfying when it is but half done, even though it is incomplete as a picture. And the surprises—not always happy, to be sure! One knows of course that a blue printed over a red will give purple, but subtle variations in inking and pressure and quality of paper often bring forth unpremeditated effects of rare beauty.

"Deserted" was done with five blocks and twelve colors. That means, of course, the application of more than one color to each block. Even though the impressions from the various blocks shown on page 5 are reproduced in values only, they give a suggestion of the manner in which several colors go on a single block—but only a suggestion.

It is readily seen that different colors can be applied to isolated relief areas as in proof No. 4. But that is only part of the story. In the color reproduction, refer to the blue-green patch in the foreground: that was printed by block No. 4. Note that it is bluer at the left; a roller charged with blue ink was "brushed" over that part after the green roller had done its work. It is quite possible to "paint" rather freely with the rollers in



Imprint from Block No. 1



Imprint from Block No. 2

Imprint from Block No. 3

Imprint from Block No. 4



RELIEF BLOCKS

this manner, producing an infinite variety of gradations of hues.

"Deserted," as indeed all of my prints, is done in oil color. Instead of the especially prepared printing inks I prefer a good make of artists' oil colors. But these must have at least a small quantity of printers' *mixing white* added in order to make them behave properly on the roller. The varnish in *mixing white* gives oil pigments the necessary "tacky" quality. Using the same palette of artists' oil colors as for painting, one is assured of permanency.

I use a Japanese handmade printing paper called *Goyu*. It is a soft, heavy paper, capable of absorbing all the pigment one might care to apply with several blocks. Printing paper must be very absorbent, otherwise the pigment remains on the surface and gives a hard "painty" effect. With the proper paper and just enough pigment on the blocks a print receiving eight or ten impressions will have a crystal-clear, free-from-pigment quality that is its peculiar charm.

Receptivity of the paper is indeed one of the essential

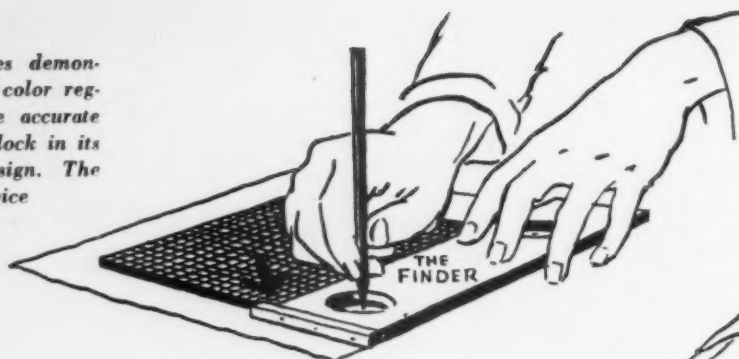
Imprint from Block No. 5



The halftone cuts above show how the color print "Deserted" was built up with five blocks. Twelve colors were employed, as many as three colors going on some of the blocks. Note that every impression deposits some color on the dark cloud area.

REGISTRY

The accompanying sketches demonstrate a simple method of color registry, that is, securing the accurate impression of each color block in its proper place in the design. The Finder is a home-made device



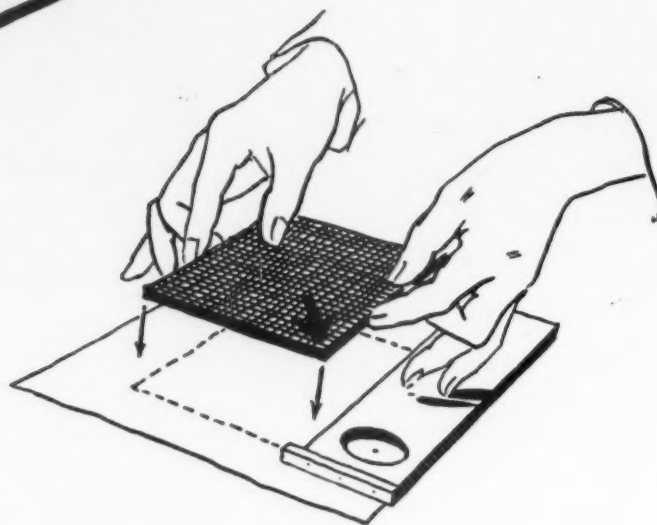
It is advisable to indicate the "working corner" on the back of each block by a black arrow

UPPER SKETCH

Shows the printer making registry dots through the "eyes" of the finder which is in position against the "working corner" of the block.

LOWER SKETCH

Demonstrates correct method of holding the block while it is being lowered in place against the finder, the third and fourth fingers are left free to steady the finder.



conditions for fine color printing. This quality accounts for sympathetic edges and the "blending" of the various colors, which really amounts to their mixing after being applied to the paper. The method of printing successive colors while the undercolors are still wet is contrary to the practice of the commercial print shop where the first color is permitted to dry before another is added, and the results are as unlike as the methods employed. Print red over yellow after the yellow has dried, the yellow modifies the red merely because the red is not quite opaque and the yellow is seen through it. Print the red over the yellow while wet, and the red is more strongly influenced by the undercolor, and in a different way: the two colors actually combine and produce a third color. The importance of this distinction is not apparent until experiments are made and the infinite possibilities inherent in wet overlays are thus convincingly demonstrated.

Some artists do their printing on etching presses, others use the Washington Hand Press. With either type of press the blocks must be very carefully adjusted (in thickness) to the space between roller and bed—in the etching press, and between bed and platen in the Washington Hand Press.

A screw press with a platen that is lowered and raised with a wheel seems to me the ideal press for color printing. Some years ago I adapted an old letter press of this type to my use by substituting a twenty-inch wheel for the much smaller wheel which had formerly served well enough for copying letters. This press gave such excellent results that I designed a press of this sort—adding a sliding bed—for Milton Bradley Company. Many of these Bradley presses are now in use for relief printing.

This kind of press makes for rapid printing because blocks of varying thicknesses can be used in succession without a single adjustment of the press. You merely turn the wheel 'til you get the required pressure. The amount of pressure, to be sure, is a matter of feel, but that is far less difficult than one would imagine.

After all preliminary experimenting with colors has been done and preparations made for a run, I can produce a print like "Deserted" in fifteen minutes on the Bradley Press.

One of the first problems that occurs to the color printer is registry. Some mechanical method must be devised to insure the accurate impression of each block in its proper place in the design. A frame of thick cardboard into which each block fitted perfectly would do the trick. But one corner and one side of the frame do just as well—better, because the fitting of blocks into a frame is a nuisance. The Finder is a simple device for registry. It is merely a 1/4-inch board with a projecting strip nailed to one end. To provide a means for replacing the finder on the printing paper in precisely the same position, two one-inch holes are bored and are covered on the under side with pieces of transparent celluloid. A pinhole in each celluloid allows the sharp point of a pencil to make two dots on the printing paper. In replacing the finder the pencil dots are readily seen through the celluloid windows.

Now the employment of the finder in printing, as described above, presupposes its use in the preparation of the color blocks. Indeed the finder is useless in printing unless it has first served to relate the patterns of the blocks as they are being engraved. And this involves "offsetting."

The preparation of the blocks for the two-color frog design—the original is in black and green—will demonstrate a process that applies equally well to a five or ten-color job. The black block was first engraved without reference to the finder. Fig. 1 shows an imprint from this block. Before the block was lifted from the paper, the finder was laid down on



Figure 1



Figure 2



Figure 3

the paper in contact with the left side and upper left corner, and the two dots made on the paper through the two "eyes" of the finder.

The second block, its surface made very smooth with fine sandpaper or steel wool, was then set in place in the finder. The finder was removed and the block put in the press. The impression of the engraved No. 1 block was thus offset upon the "virgin" block (Fig. 2).

With a fine pen and india ink the pattern of the second color block was drawn in relation to the offset from the black block. This is faintly seen in Fig. 2.

Fig. 3 shows the same block after the areas to print green had been covered with india ink and the whole block later washed with benzine. Washing with benzine removed the portions of the pattern that fell within those areas of the green block that were to be cut away. The parts covered with india ink were not affected by the benzine. Fig. 3 shows the color block ready to be engraved. The mottled effect of the background is due to the uneven application of the ink.

There is an advantage in letting the green color go under the black. There is less engraving and we avoid the outline effect made by the overlapping of adjacent colors. But there would be no point—in the frog design—of running the green under the eyeball and the strip of black under the chin.

A great deal of offsetting has to be done in working up a four or five-color job. Blocks 1, 2, and 3 may need to be offset on No. 4 in order to secure proper relationships. It is quite simple after a little practice.

For offset work select a paper that is not too absorbent. A sheet torn from your daily newspaper is very satisfactory. Enough pigment must be left on the paper surface to insure a good offset on the wood or linoleum. It is a good idea to use an ink with considerable mixing white in it. To be sure, a light color will not show up as well on the virgin block but it will be very "tacky." Dust powdered charcoal on the



Reproduction of a print in black and green by Lillian Pecary. The original, done on Japanese paper, is $3\frac{1}{2} \times 4\frac{1}{2}$ inches

offset and spread it over the surface. It will stick to the sticky ink. Rub the block hard with the palm of the hand. You will have a black pattern on a dry surface which can be engraved at once. Without the charcoal you would have to wait for the offset to dry.

If your original drawing is in charcoal or soft pencil you can offset it directly to the first block by putting the block in the press in contact with the drawing. Usually a good offset can be secured in this manner, though much depends on the surface of the

Continued on page 35

APPRENTICESHIP FOR INDUSTRIAL DESIGN

By Peter Müller-Munk ASSISTANT PROFESSOR OF INDUSTRIAL DESIGN
+ CARNEGIE INSTITUTE OF TECHNOLOGY, PITTSBURGH

This is the second of two articles on Industrial Design by Instructors at Carnegie Institute of Technology. The first by Robert Lepper appeared in the September number. The realistic approach to the teaching of this subject by Messrs. Lepper and Müller-Munk derives from their extensive experience as designers in this field.

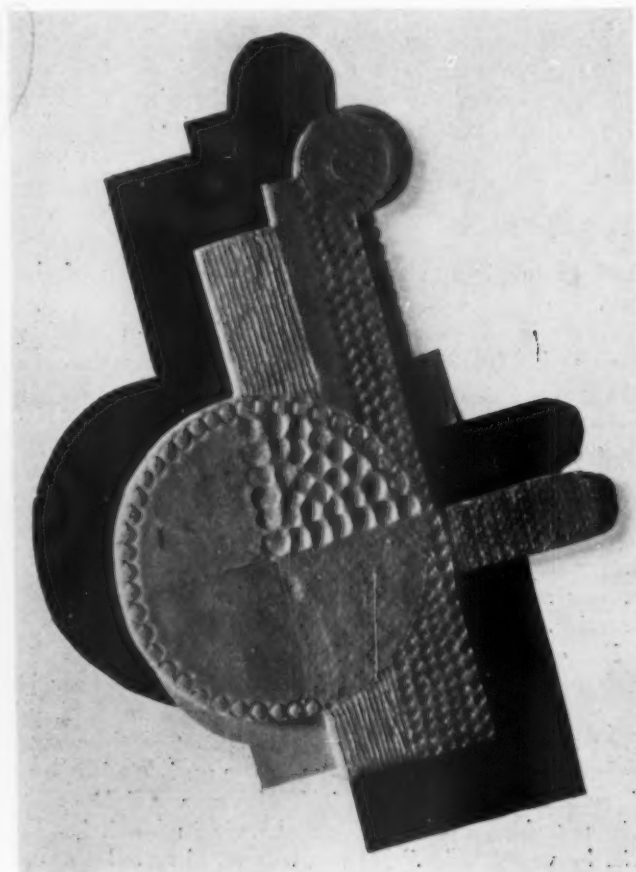
The course at Carnegie Institute of Technology occupies four years of study. Not until the second year does the program of Industrial Design deviate from that of students in painting and then but slightly. Only after two years of what might be termed basic art study is the student considered to have sufficient background to specialize in this highly technical subject, electing the "Industrial Design Option."

THE previous article by Robert Lepper has shown how clarity of analysis leads to a recognition of the basic elements of visual perception. The tools of aesthetic invention remain alike, no matter whether it be painter, sculptor, or designer who uses them. It is precisely this sense of the unity of all the Arts which establishes the continuity and interrelation of all our classes at Carnegie Tech. It remains necessary that the student be exposed to those experiences and techniques which tend to develop his natural aptitudes in particular fields of expression. In other words, it is impossible to teach Industrial Design unless the student has been sensitized to the specific material and aesthetic elements which predominate in this field. A type of training, therefore, which starts from a broad general basis and only gradually proceeds to definite applications in product design, is the only practical way in which we can make our students discover for themselves the essential attributes of—and qualifications for—Industrial Design.

A closely calculated set of visual and manipulative disciplines follows upon the initial training previously described. Each of these exercises continuously adds a more specific application and variation to the already established general conception of visual reactions. The final concentration on problems of actual Product Design are merely a logical and more advanced adaptation of principles previously established in their purest—that is, abstract—form. The educational process which leads from the abstract to the specific, from analysis to composition, is one in which the eye, the hand, and the mind achieve the ability to create without a sense of restriction—yet fully conscious of the limitations of industrial processes and function. Hence there is no basic difference of conception between the three dimensional abstracts of a Sophomore (see page 11 of Lepper article in September number) and the model for a new phonograph-radio of a young Senior

(fig. 1). The only difference, aside from the representational character of the phonograph model, lies in the more advanced articulation of materials, forms, and surfaces, and in the more accomplished freedom in the use of technics.

While it is quite true that the Gothic person or the man of the Renaissance was exposed to the same elements of visual stimuli as we are today, it is also true that the character, frequency, and structure of today's aesthetic sensations are dependent upon different technical and economic facts. The nature and relevance of the "face" of today's appearances must be clarified for the student. It is not in their "newness" that the artistic principles of the Industrial Designer differ from those of the Medici or the medieval builder but rather in the conditions under — and ends toward — which they are used. It requires awareness on the part of the student to recognize the logic of today's forms and structures. The complex pattern of this logic must be reduced to the simplest elements of its laws. The interaction between industrial processes and machine aesthetics

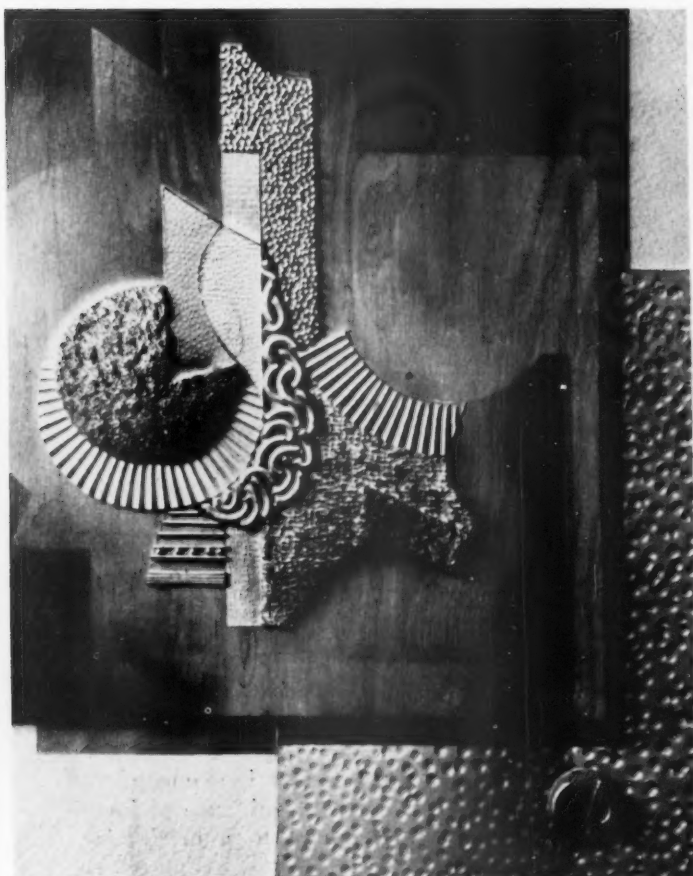
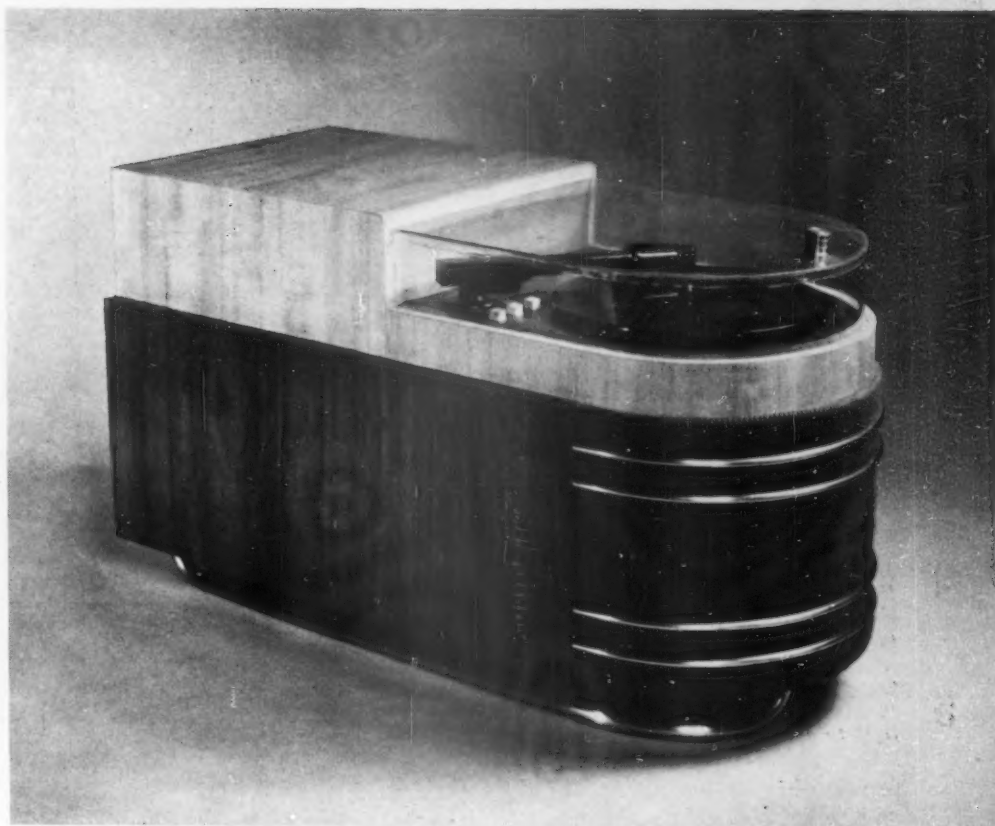


2 Texture exercise in paraffin and papers by Robert R. Hays
—Sophomore. Surface values as the result of tool influences

1

Model of Radio-Phonograph by Raymond Smith in the Junior year of the Industrial Design course at Tech. Basic three dimensional solids in combination with textures, determined by the function of the object, create interest and style

must be clarified if it is to lead to a conscious use of its potentialities in the design of industrial apparatus and merchandise. Intensification of æsthetic experience remains one of the basic aims of our entire educational program. The coordination of this "sensitized" visual and tactile facility into conditions more and more predetermined by the laws of mass production is the particular objective of our *Industrial Design Option*. It recognizes the fact that one of the greatest dangers to the future of Industrial Design is a tendency of confusing it with "ready made" — "modish" formulas of streamlining, etc., or of restricting the entire field to superficial show pieces of renderings and mere surface styling. If Industrial Design is to become more than a novelty—both as a profession

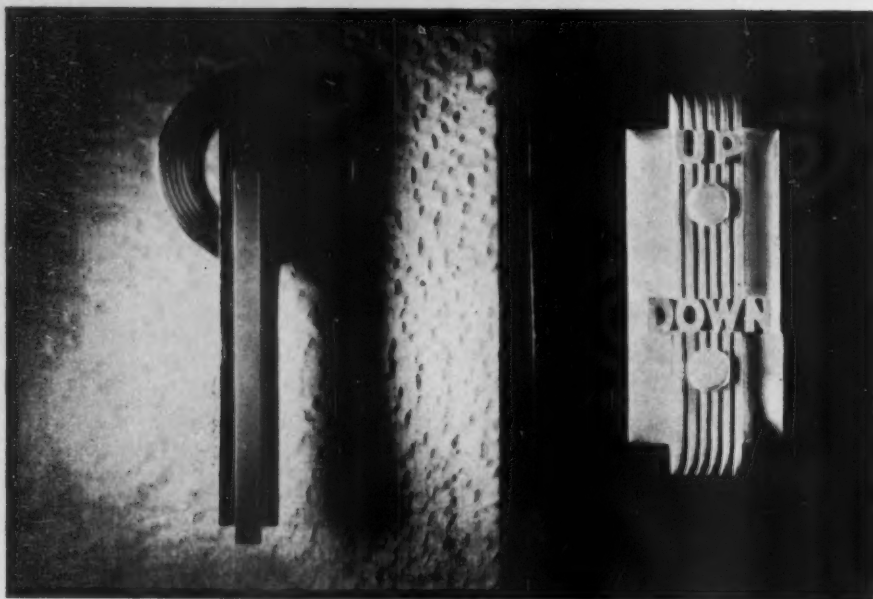


and as an educational topic—it must be based on more than just a new use for representational draftsmanship.

The exercises which follow those described in Robert Lepper's previous article lead up to the most accurate and professional studies in Product Design and are calculated to induce recognition of the play and nature of æsthetic element in industrial production. It might be said that an intense study of the "behavior" of tools and of the æsthetics of materials precedes any of their practical application. In other words, from the study of the basic elements of visual perception the student is led to a realization of their character as part of materials. The nature of the material determines the potentialities for its use in two and three dimensional exercises. An organization of surfaces — i.e. materials — enlarges the consciousness of their interactions and demonstrates their individual values within an organization. The introduction of surface treatments—and what else is the polishing of steel or bleaching of wood—further stresses the scale of textures and their fitness for specific materials. In an advanced stage this knowledge will lead to a more informed use of groups of materials into a coherent structure or pattern. The relation and groupings of surfaces and forms will set up tensions and reactions in the beholder which must be calculated into the complete set of values which will de-

3

Texture exercise by John McMurtrie—Sophomore. Combination of tool produced and constructed surfaces giving variety of texture scales from smooth to rough—pebbly to porous—etc. Materials used include: wood, paper, scotch tape, sponge rubber, cardboard, cereals, macaroni, wash cloths, etc.



4 Models of Door Handle and Elevator Push Button by Robert Zeidman and Basil Vance. Junior work. Elevator Push Button shows functional application of textural value. Door Handle solves practical problem through clarity of form and appropriate use of materials—Metal and Plastic

5 Tin figure by Robert E. Zeidman—Sophomore work. Spacial values achieved through manipulative exercise in tin sheet with reliance upon influence of light to obtain rhythm and plasticity



termine his "I like" or "I like not"—or better still—"I buy" or "I buy not." Illustrations No. 2 and No. 3 show typical exercises in texture organization with illustration No. 2 relying rather heavily on "manufactured"—that is tool-achieved—textures, whereas No. 3 combines these with natural surfaces. The photographs are, of course, unable to illustrate the parallel effect of color and texture in the organization of the pattern.

Just as the texture exercises have already raised the pattern from the flat surface of the paper into results approximating a relief, so the purely three dimensional problems, shown in Mr. Lepper's article last month, isolate mass, volume, and space. An analysis of "type" solids establishes the character of three dimensional units. From the definition of the two basic types—rectilinear and curvilinear—the growth of integrated structures is followed through a series of steps calculated to develop conscious articulation. An organization of three dimensional elements can and should follow a predetermined purpose. It can be light or massive—gay—restful—static—or dynamic. These sensations—if they are not to remain purely accidental and disturbing concomitants of three dimensional structures—(radios, refrigerators, furniture, etc.) must be the result of planned design.

It is essential that non-functional exercises in pure form precede the functionally and mechanically controlled composite of the "real" product. Without this experience the student, designing a chair, might be able to solve it functionally and perhaps adequately for machine production, without satisfying visual requirements. The machine form, its relation as part of an assembly, its surfaces and color, are deliberately isolated so as to enable the student to approach the commercial product with a full consciousness of its aesthetic variables. The designed product is merely the result of such exercises under given conditions.

A number of experiments in our program revolve

around more complicated, formal, and manipulative problems. The elements of space and volume are introduced as further means of clarification of three dimensional construction. Illustration No. 5 shows the result of an exercise in spacial values articulated by the use of ribbon-like tin sheets under the influence of light.

From this foundation of fact finding experiences a gradual advance is made into the difficulties of more practical solutions. The transition from the non-representational to the representational comes naturally and without losing sight of the basic aesthetics common to both. The tightening up into specialized fields of research—whether concerned with markets, materials, or products—develops from a very carefully laid foundation of the fundamental visual elements and reactions. Since the single element can no longer exist by itself and no longer remain self sufficient, it becomes more and more a part of structures in which the coordination of a variety of technically restricted forms, surfaces, sizes, etc., are responsible for the final appearance. That the visual merits of such an object can be defined only by an analysis of the relation of its parts, affirms the correctness of the initial training in basic, non-representational experiences. The usefulness of such apprenticeship might be illustrated by reproduction No. 4 in which problems of mass and volume, as well as texture and appropriateness of material, are combined to create a "useful" object.

It would be fruitless to pretend that a final answer to the problem of Industrial Design Education has been found. It is impossible to give recipes for the "correct" method of training. All that can be said is that the most searching definition of the factors common to engineering and to the reactions engendered by its products must precede the guidance of imagination in its efficient adjustment to a mechanized world.



6

Design for a tubular steel swivel chair by Raymond Smith. The two-dimensional Spot and the moving Border are exercises in abstract design that are intended to condition the student for the solution of practical problems involving similar elements. The wire figure serves the same purpose. Through such exercises the student acquires an understanding of the three dimensional possibilities of line

Three dimensional models of utilitarian articles were produced under the supervision of Mr. Frederic C. Clayter, Associate Professor of Industrial Art.



HOP KILNS + SACRAMENTO

PENCIL DRAWINGS

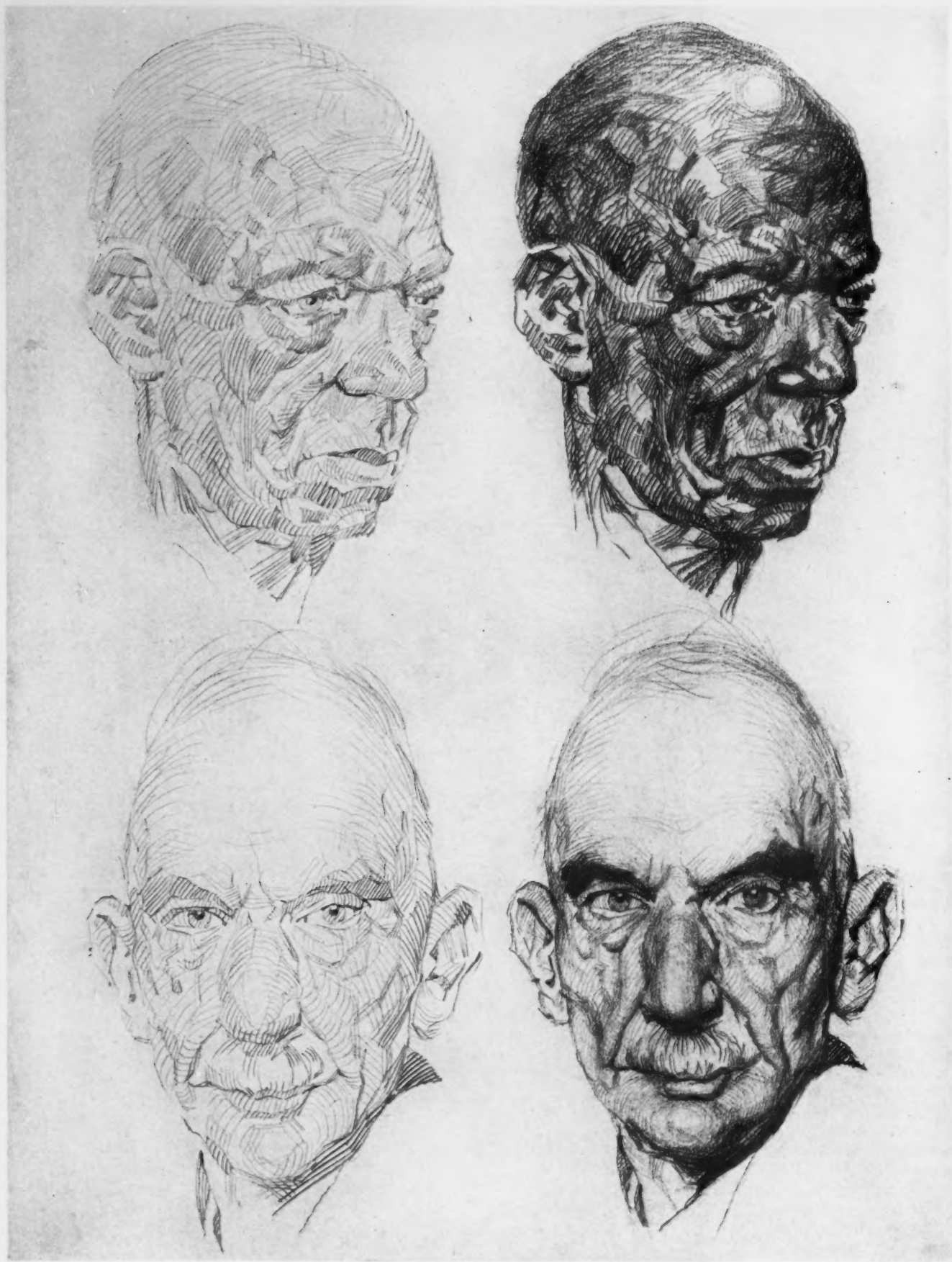
In these drawings Kosa demonstrates an unusual vigor and sureness in the handling of the lead pencil. His fine sense of design gives results in a feeling of completeness sometimes lacking in sketches. Note how successfully he plays with shadows in the street scene; those tree shadows on the face of the building are difficult to manage. The perfect legibility of Kosa's drawings is due in part to the clarity of his light and shade, consistently maintained throughout.



BY EMIL J. KOSA, JR.

STREET IN SACRAMENTO

Kosa was born in Paris. When four years old he came to America with his father who is also an artist. He has traveled much, both in this country and abroad. He was graduated from the Academy of Fine Arts in Prague; studied at Los Angeles and later at L'Ecole des Beaux-Arts in Paris. Back in Los Angeles he painted portraits and murals—and now is a member of the art staff of Twentieth Century-Fox Studio.



Head Studies by Pupils of Sanchez Felipe

Here is an interesting approach to the study of planes of the head. The student feels for these planes with light tones. When sure of his structure he proceeds to darken the values to complete the study. The drawings came from the Porto Rico Art School conducted by Sanchez Felipe.

From the forthcoming book "How to Draw the Head" by E. Grace Hanks



A Page from E. Grace Hanks' forthcoming book "How to Draw the Head"

The spectacles are not intended to be facetious. They serve to clarify the perspective relationships. The paper ears and nose help to relate the skull to the living aspect of the head.



"It's the 1939 model, Madam, with a built-in refrigerator"

PHOTOLAFF By Robert Ridiman

The Third-Dimension Drawings of Robert Ridiman

"Third-Dimension Drawings" Ridiman calls these clever illustrations which combine skill in drawing, composition, craftsmanship, lighting and photography. It is a type of treatment much in vogue in advertising, particularly on the humorous side. Some artists use metal, wood, clay and a variety of materials, but Ridiman prefers paper.

He starts work with a pencil, sketching the arrangement in line just as though he intended carrying it out as an ordinary illustration. His figure composition settled, he concentrates upon the individual figures, drawing them on tracing paper so that they can easily be transferred to the stiff paper from which they will later be cut. Our reproduction of one of these figures is shown at one-half size. On tracing paper laid over this outline drawing he develops the local tone-scheme in pencil tones; that is, the tones of black, gray and white in which the figures and objects are to be rendered. In the "1939 Bosley Radio" study, for example, this tone-scheme shows the dark gray of the salesman's suit, the medium gray of the radio and the light gray of the girl with the pattern on her dress. No shadow effects appear in these preliminary drawings although they must of course be definitely visualized by the artist as he develops his composition.

The next step is to trace the figures on 3-ply paper and cut them out



with a sharp razor blade or small knife. Any roughness or irregularities of edge can be smoothed and shaped with a piece of sandpaper from a sandpaper pad. Next the cut-outs are painted, edges included. "A third-dimension picture done in color," says Ridiman, "makes an attractive piece for exhibition, but if it is to be photographed, black, grays and white are suggested as color cannot be counted on for correct reproduction of values."

After painting, the figures are ready for assembly. They are mounted to the background on small blocks of cardboard (scraps of illustration board are good).

The last step—lighting—is certainly one of the most important. The artist plays with light and shadow until he secures the most dramatic effect possible. Care must be taken to avoid any shadows and spots that might confuse the theme of the picture. Shadows cast by the mounting blocks are avoided. Small errors can be corrected on the photographic print by means of photo retouch grays; but the less retouching, the better.

Ridiman's comments upon the drawings reproduced further clarify the procedure. Speaking of "Trailer Camp" he says:

"The original sketch was very similar to the finished photograph except that the sketch had no indication of cast shadows. The sky background was painted and a thin paper cloud glued on. Next, the trailer was constructed out of 3-ply paper. The windows were cut out, cellophane glass put across them and painted curtains added. After painting, the trailer was glued to the background on cardboard blocks about 1/4-inch thick. The top edge was curved

Cover for the
INDEPENDENT SALESMAN
By Robert Ridiman



back to meet the background, and glued in place. A piece of soda straw was used as a chimney with a thin strip of paper for smoke.

"The figure of the woman was cut out, painted and glued in the doorway on two blocks about 3/16-inch thick. Her arms were curled for the right expression. Then the salesman was constructed in three pieces, his arms being separate. After being painted, his arms curled, and a paper package stuck in his hand, he was mounted on a 1/2-inch block placed under his feet.

"The tree and grass were cut out of one piece and were made large enough to extend out of the picture on all sides, for extra strength. Each painted tree leaf, forty in all, was carefully placed with a spot of glue. The completed construction was photographed spotlighted from the lower left.

"The radio-refrigerator drawing," Ridiman points out, "was handled a little differently. Instead of the cut-outs being attached to the background, they were made to stand by themselves. The radio was constructed entirely out of paper and was complete in every detail with the exception of the back and side which were not needed for the photograph. The two figures were held upright by means of thin wooden sticks taped to their backs. Pins, taped to the ends of the sticks, were stuck through the painted floor. This type of construction allows the decided advantage of moving pieces about in order to gain a better composition."

TRAILER CAMP
By Robert Ridiman



Drawn
by the author
for
Art Instruction



The Rocky Road to ANIMATION

By

JAMES HOWARD BALDWIN

The Animation Industry is growing by leaps and bounds with an increasing demand for skilled artists. There's money in it too. But—it's a long and rocky road that lies ahead of the would-be movie animator.

In this article the author gives young artists an idea of what to expect as beginners in the industry.

HUNDREDS of well-trained artists clamor at the gates of Hollywood for a chance to demonstrate their ability and genius before the Moguls of the Animated Cartoon Industry. They are drawn to this comparatively new field for the artist by tales of fabulous salaries and sudden success. They have seen "Snow White and the Seven Dwarfs" and they are convinced that the animated cartoon has grown up. They know that the old slap-stick movie cartoon with its crude characters and simple black and white backgrounds has given place to superb productions of beautiful color, fine drawing and brilliant creative imagination. The animated cartoon is definitely "going places" and thousands of hopeful artists—students and first-rate professionals—are curious to know how one goes about gaining a foothold in this fast-growing business.

The Animated Cartoon Industry is one of the few businesses today that can boast of having no unemployment problem. At the time of this writing no artist experienced in this field is without work. There is a growing demand for trained men and women, and the studios compete with one another in bidding for the services of top-ranking animators.

Of course the center of the industry is Hollywood where Walt Disney's studio is a huge show-place. Also in Hollywood are found the Charles Mintz Studio, Harman-Ising Productions, Universal City's "Oswald the Rabbit" Productions, Leon Schlesinger's "Merry Melodies," Animated Cartoons Limited and many smaller studios specializing in Commercial Animation.

In New York City the Max Fleischer Studios are preparing to move to Miami in the Fall of this year. They are the producers of "Popeye" and "Betty Boop" cartoons. In New Rochelle, New York, are produced the famous "Terry Tunes." In Detroit, the Jam Handy Corporation produces many commercial cartoons—the General Motors Corporation being its principal customer. Other studios of lesser importance are scattered throughout the country but the beginner's choice is generally narrowed to New York or Hollywood—and later this year, to Miami.

My association with most of these studios, on both

coasts, over a period of many years, has taught me a few things that should prove invaluable to thousands of young artists who dream of becoming animators or background artists in this fascinating business.

In the first place, it should be borne in mind that nine-tenths of the aspirants who are anxious to get into this field are doomed to disappointment. It usually happens like this:

Young Smith is an artist of exceptional ability. He has been trained in one or two leading art schools and he has enjoyed a measure of success in commercial art. He has a scrap-book bulging with examples of some of the fine work he has sold to advertising agencies, etc. Or he may have a knack for the humorous and the comic and perhaps he has sold a few excellent cartoons to one or two of the "slicks," such as *ESQUIRE* or *THE NEW YORKER*. He feels he is anything but a rank amateur and that he certainly deserves a chance at the animation studios. With the confidence naturally engendered by this background he presents himself at one of the larger studios for an interview.

One of the studio directors will carefully look over Smith's work. He will perhaps make favorable comments on Smith's fine technic and admire many of his water colors and sketches.

"There is no doubt of your ability," the director will say. "I don't think you would have very much trouble adapting yourself to the peculiar requirements of animation. Of course you'll have to start practically at the bottom and the pay won't be much, but—"

Smith's confidence receives a blow and his pride is

This is Number 1 in the series SCANNING THE ART PROFESSIONS

In November, Franc Ritter, National Display Director of Eastman Kodak Company, discusses the field of Display as an art vocation. Every succeeding month some top executive or creative artist will write about his particular field. During the year we plan thus to cover Illustration, Advertising Art, Fashion, Layout, Textile Design, Product Design, Typography, Interior Decoration, etc.

hurt. What the devil! He has spent years learning to draw and he has had some success as a commercial artist. Start at the bottom, indeed! "I'm quite sure I can fit into your kind of work," he tells the director. "I don't really feel that I would be a beginner, exactly. After all, I *can* draw. All I want is a chance to show you what I can do. Naturally, I realize that it may take a few days to catch on to what it's all about, but—"

"It will take you more than a few days," the director cuts in, smiling. "It will take you months before you even know what we're doing around here. It might take you a year to learn the mechanics of animation and after that two or three more years to get close to the top. If you want to become an animator there is no way to learn except from the bottom. There are no short-cuts. You've got to start as an 'Inbetweener,' which is our technical term for the men who do the secondary or intermediate drawings in animation. You'll have to do that for about six months before you are experienced enough to become even an assistant-animator. You'll have to do an assistant's work for at least a year before you are prepared to animate on your own. You'll find it a hard job all the way. You'll have to learn to do things our way. You'll learn about synchronization, timing, action arcs, exaggeration, action emphasis and a hundred other things you've never heard of. It will be hard and tedious work at first, but it's fun, too, and you'll get to like it. It will get into your blood. When you become a top-ranking animator it will pay you handsomely—but it's a long and rocky road. At present, you haven't any idea of how animated cartoons are constructed. You might have read in some magazine article about the way it is done or you might have been conducted through one of the studios, but you really can't begin to grasp the difficulties and the complicated processes of animation. Only after months of work as a member of our staff will you begin to comprehend what makes the wheels go round.

"As in any other business, your rate of progress rests in your capacity to learn quickly and to adapt yourself to new technics. You have the ability and I think you could make the grade, but, as I have said before, there are no short-cuts. We really wish there were. Lord knows, we are in need of experienced men."

Smith is a little crestfallen. "What about background work?" he says. "I don't think I'd have any difficulty there. After all, I'm a good landscape and color man. You admit my water colors are excellent. If I—"

The director cuts in again. "Even our background artists take many months to acquaint themselves with the special technic required for animation. Color cameras play little tricks with our paints which make it necessary for the artist to know how certain colors are going to photograph. Also, to attain true perspective on the screen sometimes requires a degree of distortion in our backgrounds. There are many technical difficulties in animation background drawing with which you are unfamiliar. You can't escape a reasonable period of apprenticeship."

After an interview of this nature Smith will have

to choose whether or not he is willing to plug through the long grind to the top. He may find himself assisting men who do not draw as well as he does but they may have a natural aptitude for timing and action-analysis which makes them invaluable to the studio. If Smith has the right stuff in him and he is really anxious to enter the animation field he will pitch in prepared to work from the bottom. Or he may decide that he cannot live on a beginner's salary, and go back to his former art work.

I think the foregoing story about young Smith will save many young artists from needless disappointment. I have known many cases of none too prosperous artists who saved their pennies for a trip to New

Continued on page 29

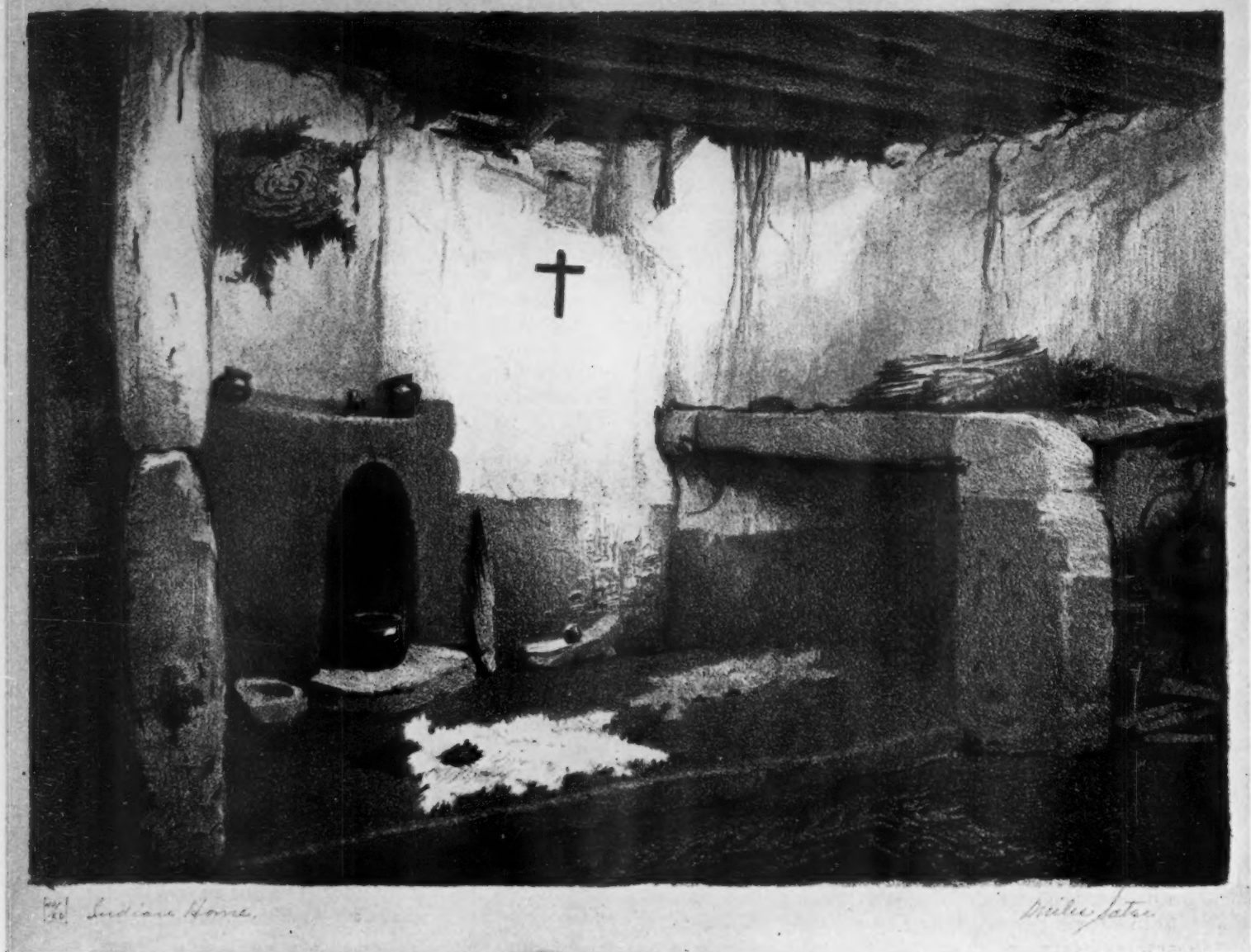
About the Author

In response to the Editor's request that the author tell us something about himself and his work, James Howard Baldwin wrote the following letter which is so interesting that we print it in full below:

"I began working in this field fifteen years ago at the age of sixteen. I attended night sessions at art school and earned my living as general handy boy around the studio of the late Pat Sullivan, creator of the then famous 'Felix the Cat.' I spent several years with the 'Felix' staff going through the various stages from greenest apprentice up to the cherished animator's desk. Next, I went to the Red Head Comedies staff as assistant director. This firm produced the first color cartoon ever attempted. The difficulties in the way of color photography at that time forced the firm to close its doors in less than a year. Followed a year with Audio Productions, producers of commercial cartoons. Then the westward urge brought me to Hollywood where I spent a few months on the Walt Disney staff before that young man became the famous figure he now is. A more lucrative offer induced me to join the staff of the Iwerks' studio in Beverly Hills, producers of 'Willie Whopper,' the 'Comi-color' series and other now defunct short subjects. I remained with Iwerks for several years and then went over to the Harman-Ising studio where the 'Bosko' cartoons were made. I was not long with the Harman-Ising staff when a tempting offer from the Warner Brothers cartoon unit found me working on that lot as a 'story man.' I was always more interested in the business of writing gags than in animating and I became a gag man. All gags in cartoons have to be 'drawn up' so that the directors and animators will have something to work from.

"At present I am on a much needed summer holiday, but, like all gag men, I see gags and ideas all around me and have a devil of a time to stay away from my drawing board.

"The animation game is a strange and fascinating business and it really gets into a fellow's blood. Because they spend their lives 'making 'em move' animators gesticulate a great deal and they are forever studying the lip action and other movements of their friends. This makes them appear 'nutty' to some, but, for the most part, they are 'swell' guys."



INDIAN HOME + A LITHOGRAPH BY MILES SATER

Miles Sater, asked to say a word about his methods of work, writes:

"To me the most exciting phase in making a picture is (1) the visualized conception, and (2) the development of this conception with line, tone, gradation and pattern of dark and light into an agreeable composition. This is accomplished by dusting charcoal on the paper and rubbing it into an even tone, working into it with black, and picking out the lights with kneaded eraser. Abstract and fundamental form being developed in this manner, it now depends upon the imaginative ability to build these abstract and fundamentals into the objective form; this is not as difficult as it may seem, as the abstract invariably yields many suggestions upon close observation.

"This method of approach will also develop a sense of relative proportion which is extremely important and cannot be over-emphasized. While no amount of technical knowledge will make up for the lack of an innate sense of balance and proportion, it takes study and experimentation to achieve worthy results.

"Another method that I use, especially where architectural subjects or street scenes are involved, is to make an accurate sketch of the subject on the ground and then lay this sketch aside, out of sight, and redraw the entire scene from memory; this method permits the artist to make adjustments of line and mass for a better arrangement of the whole, without any perceptible change.

"I am still old fashioned enough to believe that good draftsmanship and good composition have never ruined any picture."

Mr. Sater's practice of redrawing the scene from memory reminds us of a similar procedure recommended by George Nelson in his article on Thumbnail Sketches in our June number. He declares that, "A good practice to indulge in occasionally . . . is to make one's thumbnail sketches and then turn one's back to the subject, making the sketch from the little ones. This will result in an omission of a large part of the trimmings and is likely to produce a considerably better sketch."

An article on the Lithography of Stow Wengenroth appeared in February, 1938, issue of

ART INSTRUCTION

Art Instruction

So-You're Going to be an Artist!

CHAPTER I

★ By MATLACK PRICE ★

"Artists Don't Happen"

WHAT makes you think you are an artist? Ten guesses to one, someone told you that you were, and because wishful thinking never needs much encouragement, your mind offered very little thought resistance, if any, to the pleasant idea. It is a pleasant idea—that you are an artist—isn't it? I only wish that I could delude myself into thinking that I am, or could be an artist. That's the worst of having a realistic mind.

You think (and so, privately, do I), that artists are peculiarly gifted people, somehow set apart from, and on a level at least slightly above the common run of ordinary people. A little more sensitive—even with a dash of imagination, perhaps a bit glamorous—and who wouldn't like to be glamorous—especially if you could make a living at the same time? Art—nice work if you can get it—and why not? Didn't everybody who saw that head of the movie actress you copied out of "Screen-Shots" think it looked exactly like the photograph? Your Aunt Emma said she couldn't tell them apart—your copy and the head in the magazine. If she had been smarter, she might have asked you if there was any conceivable point in making an exact hand-copy of a photograph. If she had been still smarter she would have pointed out that you'd been wasting your time, and that your feat was no proof that you are, or even could be, an artist, or even a particularly bright person. Evidence of patience and skill—yes, but no evidence of art. But Aunt Emma (bless her heart) doesn't know anything about art or artists, and never will, unless you turn out to be one in spite of all the well meant but definitely disintegrating praise you get from her and from various other relatives who don't know skilled work from art, or what it takes to be even a so-so artist.



MATLACK PRICE

Drawing by Oberhårdt

We can think of no one who is quite so well equipped to introduce art students to the work-a-day world of professional art as Matlack Price. Trained as an architect, he practiced for a time in that field. Later he turned to editorial work; he edited *Arts & Decoration*, *International Studio*, and *Architectural Record*, and did editorial work on several other publications. His experience as art director in advertising agencies has been no less impressive. He served in that capacity for the Erickson Company and Paul Cornell Company; he was consulting art director for General Outdoor Advertising. With the Bartlett-Orr Press he was typographer and printing expert. Price is the author of several books and many magazine articles. He has been heard frequently on the lecture platform and has also faced the microphone. If more were needed to give authority to his writing on the subject of this book "So-You're Going to be an Artist," his teaching experience at Pratt Institute would seem amply to supply it.

The articles by Mr. Price which will appear in consecutive numbers of *ART INSTRUCTION* are chapters from a book which will be published during 1939.

More boys and girls of various ages, from 10 to 20 are either completely ruined as potential artists or are got off to a very wrong start by well-meant but otherwise practically imbecile praise from uninformed friends and relatives. This premature praise is bad for a number of important reasons. Simple-minded youngsters who have naturally grown up with the (alas, unfounded) idea that their

elders know what they are talking about, are all too ready to believe that the Fire of Olympus has descended upon them, and that they are geniuses, awaiting but the proper moment to illumine the waiting world with their art. Work?—how silly, when everyone says you are "gifted."

They think they have arrived before they have so much as started, or even got ready to start. And this delusion, created and built up by doting relatives, keeps them, often for several precious years, from starting the rigorous training and the keen objective thinking they will need before they can hope to get to first base.

Objective thinking? — that's pretty fancy; mostly they haven't learned to think at all—even just plain, realistic thinking about themselves, and this thing called art that they believe is their happy destiny. If they had learned to think they wouldn't imagine they were born artists, with a waiting world laying out the welcome mat before the portals of fame and fortune. So never mind what your Aunt Emma says—you aren't an artist, at least not yet. Neither was Michelangelo, until he had put in some pretty hard apprenticeship.

Certainly in the complex catch-as-catch-can traffic jam that we are pleased to call modern civilization, not even a genius can spring forth like Minerva, full-grown, from the brow of Jove. No indeed. Any young person needs *training*. Training underlined, Training with a capital T—TRAINING in all capital letters. It's that important—and if you don't think so, you may be a potential menace to art—another amateur in a world that has enough troubles as it is.

You may think by now that this writer is a pretty negative-minded old crab, probably embittered because he wanted to be an artist himself, and couldn't make it, and would waspishly discourage others.

Not so. Neither tear-gas nor starvation will discourage the true artist; and the aspirant who may be discouraged by a little pointed advice is, most likely, not an artist anyway. And returning to the writer of these pages, those who know him will tell you that a little mild sarcasm cloaks a genial and benign personality, and but lightly disguises one who counts among his best friends a number of artists, both men and women.

The term "artist," by the way, might mean man or woman, boy or girl. These chapters are addressed to both or to either. If some advice or admonition seems to apply more particularly to the art-minded girl than to her brother, or *vice versa*, it will be so labelled, with directions for taking.

Certainly the bane of art today, as indiscriminately practiced, is the poorly trained artist, the amateur who has gone into actual practice anywhere from two to four years too soon. Too soon for the artist, and a lot too soon for his prospective customers.

It would be a sad day for some artists if they were to be required to have a license before being allowed to practice—though not without some advantages to a long-suffering public. Even so, no harm can come from a more or less informal comparison with the professions: Law, Medicine, Architecture, Engineering—these require degrees, certificates—evidence, in short that the person offering services in any of these fields has spent a certain length of time and a certain amount of effort becoming *trained* to practice. Granted that the professions and art are different, training isn't so very different; and it is an exceptional person, man or woman, who can deliver a performance worth the money with less than three or four years of specialized training.

Art has so long been regarded as some sort of ecstatic phenomenon, something mysteriously inspired, that the non-artist part of the population has not taken time-out to look at it with a realistic and critical eye. Even art schools, with a few important exceptions, have refused to see art as a profession or as having anything in common with the professions, and so have let loose upon the world hordes of

"graduates" who were equipped with nothing more than a sort of carte-blanche sanction to perpetrate anything whatever, no matter how chi-chi, how deplorable, or even how abysmally awful in the name of art. Authority? There has been no such voice heard by the student in training. Professional attitude? Ethics? (We'll go into this later, because the artist really does owe something to the community which he expects to support him. If he believes this, and knows, even in a general way, what the community has a right to expect he is more likely to eat regularly.)

But what is this training that the artist ought to have? In order that we all may feel better about art, and about the career of being an artist, here is a brief summary of the more important things any artist ought to believe are a part of his training; first and last, *drawing*; meaning an ability to portray the anatomy of the figure, or the anatomy of anything else, for that matter. Then *perspective*. The world is a crazy enough place as it is, without artists deliberately adding to it with cock-eyed pictures. Part of perspective is the ability to draw landscape that makes sense. A proper respect for anatomy, mentioned above, leads to seeing the drawing of anything, and particularly any fabricated thing like a chair, as *structural representation*; in other words, a chair, a spinning wheel, an airplane—such things should be drawn *the way they are made*, not the way you may *think* they are made.

Color isn't as important as many people think it is, though it is plenty important enough to cultivate as a keen sense. It is indeed, mainly a matter of sensitivity, to both the artist and the beholder of his creation. Good color will enhance anything, but it won't correct poor drawing, poor composition, poor design or errors in fact, even if it does succeed in camouflaging such real defects. All you need to do to prove this is to look at black and white reproductions of some of the more demented modern art. With the color out all you see is the bad drawing, and it looks even worse than you suspected when your eye was being

pleased by a nice color scheme.

No idea, however brilliant, has ever been any better, as art, because it was badly drawn. So far as I know, no group of critics or writers is urging bad grammar or illiteracy in writing; so why should anybody with any respect for art urge the same kind of defects in drawing or painting? So much for the number one important things in art training.

For general practice the artist should master various skills and technics which will give his work a quality of craftsmanship that may make it worth while to the person who (he hopes) is to buy it. Too much poor performance, technically, is tolerated in the so-called Fine Arts that wouldn't be tolerated for a moment in any other presumably skilled performance. Have pride in skill for its own sake.

Most art schools aren't nearly enough interested in training for any kind of precision or accuracy in layout. All art students should go through some such discipline as lettering or layout, if only for the satisfaction of feeling that for once they got something *right*. And so very often the getting and keeping of a job depends far more on getting things right than it does on grand flights of fancy and inspiration. This is the answer to all the art graduates who bemoan their rejection on the ground that they need "experience" if they are to be hired. Heads of art departments, where a staff of artists works on salary, know that the usual art school product needs at least another year, generally two years, of experience in *getting things right*.

The last item of training, if the art student is thinking of really getting somewhere professionally, has to do not with art, particularly, but with general education. Too many artists who started too early specializing in art and paying no attention to anything else, haven't as broad an educational base as they should have. It is a simple matter of not *knowing* enough. The well-trained artist should have a sure working knowledge of all the styles of architecture, furniture and costume, a reasonable familiarity with classical

Continued on page 34



"TIERRA CALIENTE" + WATER COLOR BY E. STUART WILLIAMS

THIS PICTURE WAS AWARDED THE GEORGE A. ZABRISKIE PRIZE, ANNUAL AMERICAN WATER COLOR SOCIETY, 1938

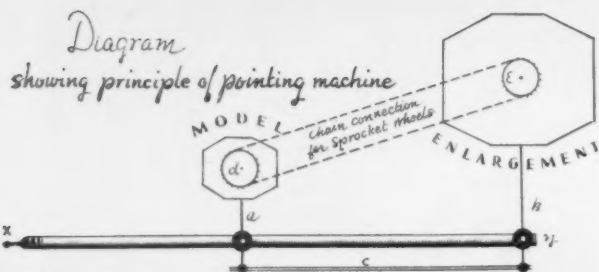
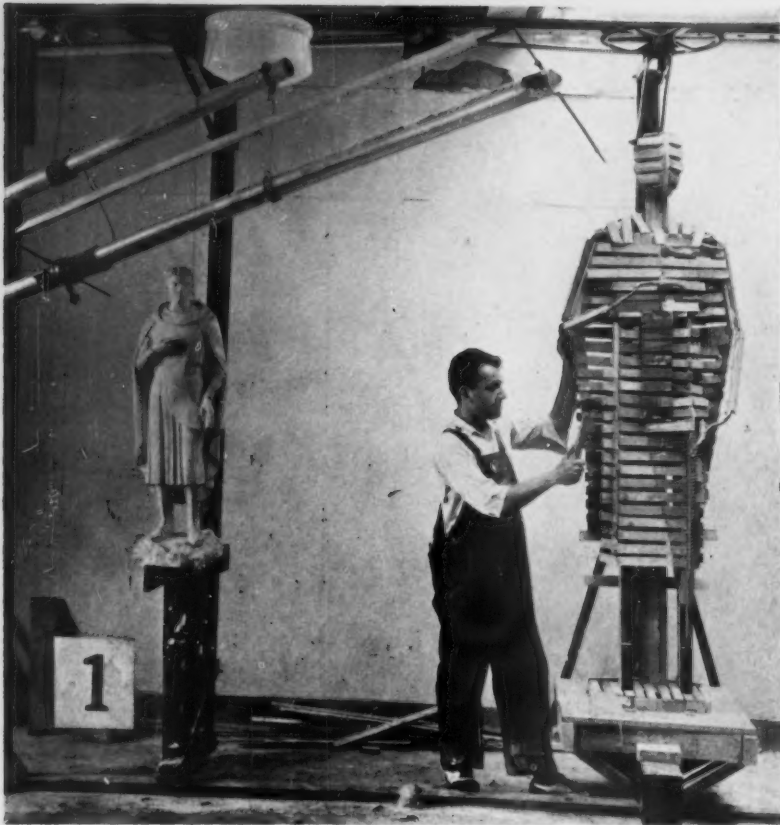
WILLIAMS writes:

Water color is my favorite medium. Have always worked with a rather wet wash on dry paper. Used to paint on the spot but now prefer to make larger drawings in my studio as this method of working gives the artist time to study the problems of composition and color relationship in a much more thorough manner. Do not feel that technic is very important if what the artist does is sincere and represents an original viewpoint. Have made a study of many types of painting including western and east-

ern, primitive and modern, and have more or less come to the conclusion that all rules, fads, clever draughtsmen, and academicians are to be mistrusted; that unless a painter is essentially creative there will be very little art in his work; that abstract color-pattern and architectonic structure should be the basis for all plastic art; that moral, political or literary interpretations on canvas have very little to do with art; that an artist should endeavor to reach the emotion and intellect of the observer through purely aesthetic channels.

Enlarging a S

Demonstrating
the use of the
Pointing Machine

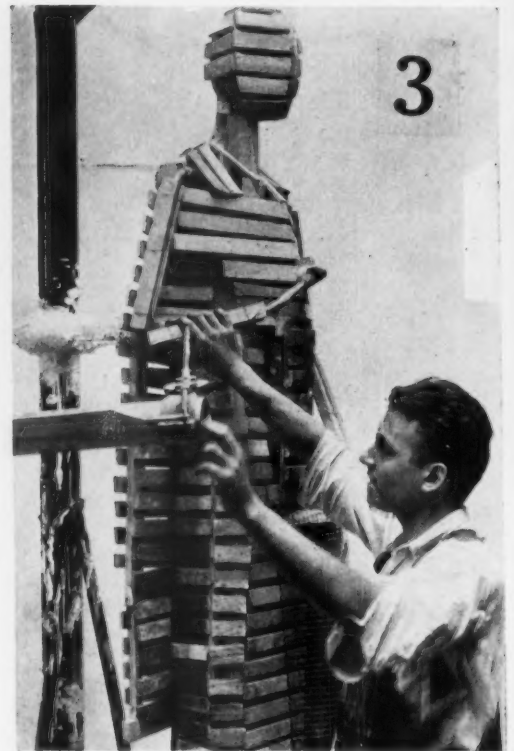


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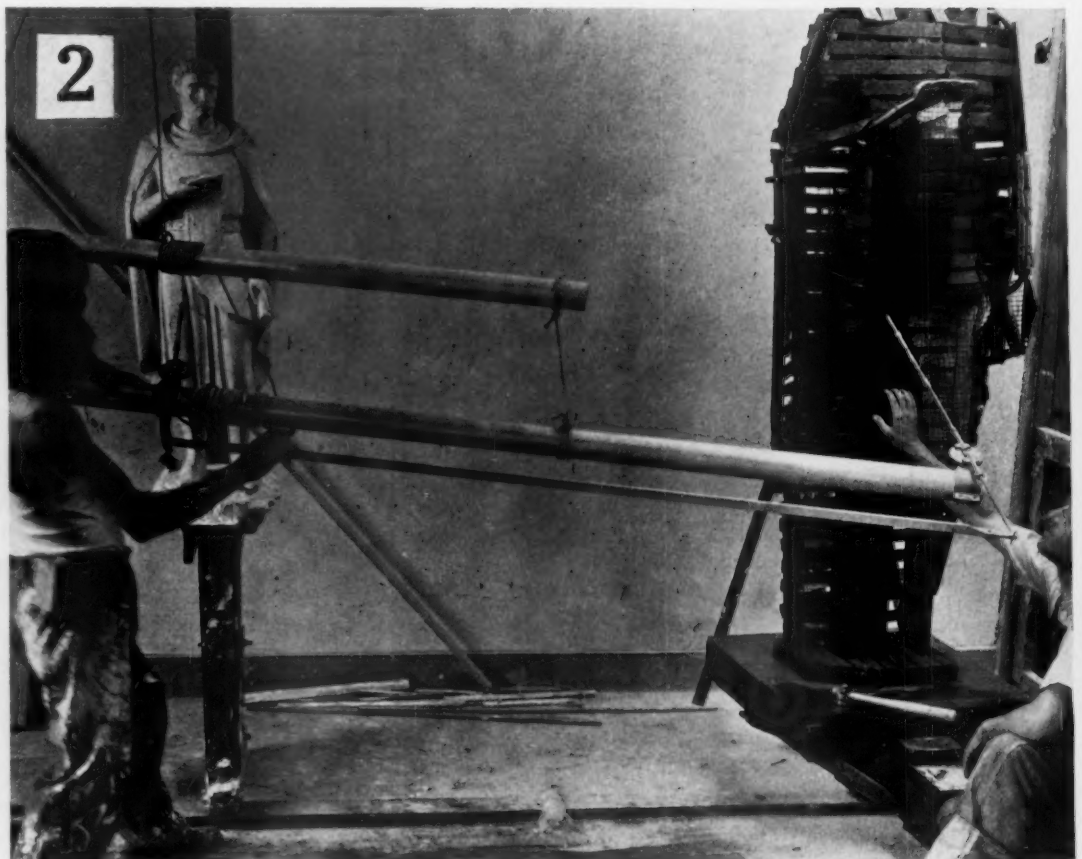
by

George L. Horvath

from F.P.G.



At the left is a $3\frac{1}{2}$ -foot plaster model, cast from the sculptor's wax original. At the right is a 7-foot armature for the enlarged figure. Model and armature are mounted on turntables, with sprocket and chain connection as shown in the diagram. The universal joint *x* of the Pointer is permanently fixed (see fig. 5). The free end is suspended by cords which permit vertical movement of pointers. Lateral movement is controlled by the connecting rod *c*. By moving this rod to the right or left, the pointers *a* and *b*—which are pivoted on bar *xy*—move laterally across the figure



Here the operator is shown checking the armature with the model, point by point—to be sure that it is reasonably close to the model—before it is clothed with wax. The armature in (2) has been covered with waterproof black paint

Statue from the Sculptor's Model



4 The operator begins to cover the armature with wax

5 This cut shows the small pointer and the model. The model has been marked with a multitude of pencil crosses to give points for the machine

Here the long pointer is seen touching a corresponding point on the enlargement. Wooden pins, like match sticks, are stuck into the enlargement at points corresponding to the pencil crosses on the plaster model. Wax is later added to model the large figure out to the tips of these pins. The enlargement will then be complete



7 Thus far the enlarging operation has been strictly mechanical. But there is still much to be done by the hand of the sculptor himself. Here Robert Garrison, the sculptor, is seen finishing his work. A few of the wooden pins remain uncovered. Some details, such as the texture of the sleeve, are yet to be developed with the modeling tool. When the enlargement is completed, a bronze or cement casting can be made from it

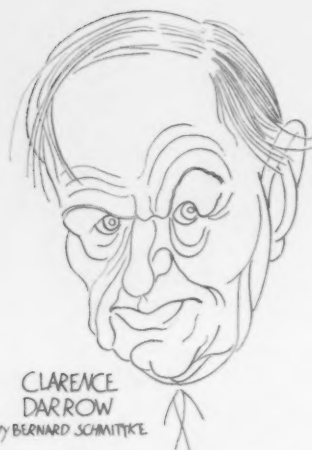
MEDIA AND METHODS

presented by *A. J. Gupta*



LOWELL
THOMAS

by JOHN G. DESPEAUX



CLARENCE
DARROW
by BERNARD SCHMITZKE



THOMAS
E. DEWEY
by HARRY M. COHEN

CARICATURES

While the accompanying reproductions of drawings submitted in the 1938 ART INSTRUCTION CARICATURE and CARTOON CONTEST are interesting for many reasons, our purpose here is to point to the variety of media and methods exhibited.

In No. 1 (upper left) the effect was secured with ink stipple in combination with solid black. This was a fifth prize drawing, by the way.

At the left (center) pen outline alone was used.

At the lower left we see another combination of pen work and brush work.

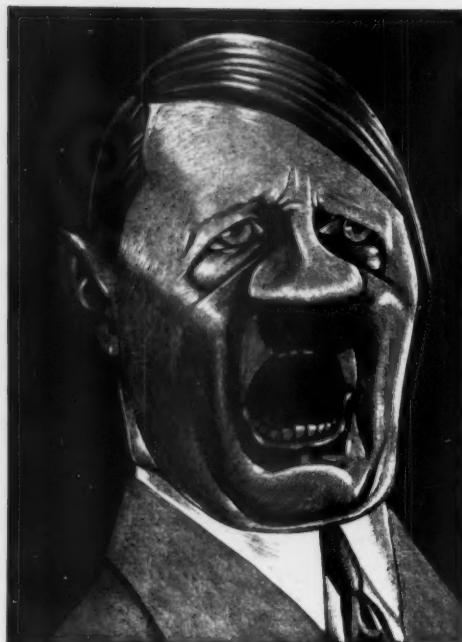
The Hitler example (upper right) was done on a pebbled scratch board, inked, and scratched for all gray and white.

At the right (center) we see broad line ink work combined with spatter.

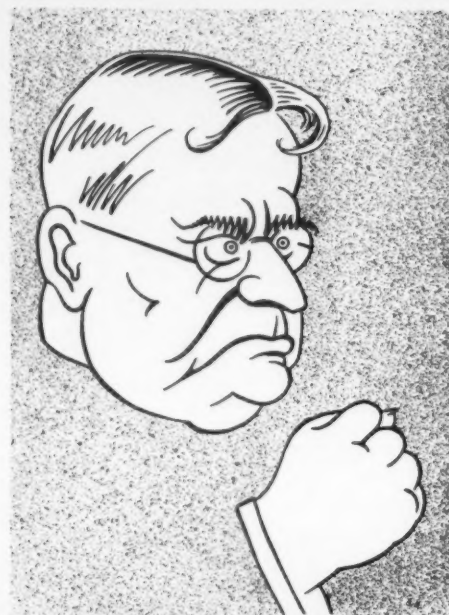
The Joe Louis example was drawn in white line on black card board.

All these effects are of the sort which permit reproduction by line engraving. That such subjects can stand great reduction is attested by the fact that each original occupied a sheet of paper measuring 9" x 12".

(For additional examples from this contest, see ART INSTRUCTION for Aug. 1938)



HITLER by SEBASTIAN ROBLETS



HIRAM JOHNSON by WALTER C. TROUT



JOE LOUIS

by MARY STELLAR



Photo by Crocker, From F.P.G.

A glimpse of last Spring's Outdoor Art Exhibition on the walls of a Greenwich Village Street

THE WASHINGTON SQUARE OUTDOOR ART EXHIBITION

OUR picture gives a glimpse of one of New York's most colorful art events—the Washington Square Outdoor Art Show which semi-annually converts several streets in Greenwich Village, including picturesque Macdougall Alley, into a bustling bazaar. In the Spring show, 287 artists lined the walls with nearly 4,000 nudes, landscapes, marines, flower studies, caricatures, abstractions and surrealistic conceptions. The artists themselves were on exhibition: the Bohemian contingent conspicuous in smocks, berets and beards. Some of them were doing portraits on the spot for 35¢, a higher grade for \$1.

Despite frequent showers and overhanging clouds during the first eight days of the exhibition, the 287 artists showing left Sunday evening with receipts that totaled, for the period, \$4,830.30 according to the final check made by E. S. Gregg, vice-chairman of the sponsoring committee.

The last day of the exhibition, when the sun shone

brightly throughout the day, brought the greatest returns to the artists, Mr. Gregg's records indicated. Sales on Sunday alone amounted to \$761.25; Saturday ranked second in total sales with \$620.

Frank Schneider, Bronx artist who showed primarily marine views, carried off honors for the highest price received for a single picture, and also for the highest total for the 10-day period. Mr. Schneider received \$100 for one of his canvases and amassed a total of approximately \$325 from sales. The Fall show is announced for September 16 to 25, inclusive. The sponsoring committee, at a meeting of the Washington Square Association, voted to offer prizes again this Fall for outstanding works in the various divisions.

Here is an idea for art groups elsewhere. Perhaps outdoor art shows have already been established in other American cities. If so, we would be glad to be informed.

In "STYLE"?

The following is taken from THE WEDGE, the house organ published by Batten, Barton, Durstine & Osborn, New York. This was issued in 1932. We thought enough of this little essay to keep it in our file ever since, and now have secured permission to present it to our readers. Editors



It would be a lot easier to run a business if any two people would agree, and stay agreed, on what style is. It is too bad that the word means so many different things to so many people, for somewhere in those tantalizing five letters is the secret of success. It is like the biblical word "Selah," which is supposed to have profound meaning, but no one knows what that meaning is. (The word "merchandising" gets kicked around a good deal, too.)

A lot of other things are confused with style. A fad is not style. Convention is not style. Individuality is not style. Fashion is not style. Style is something over and beyond—an eternal and universal something.

Jack Dempsey, Babe Ruth and Bobby Jones have style. An English bull terrier has it, so has a Scotty. A naval destroyer has it. A big steam locomotive in motion has it. Only by pure accident and rarely by design is there true style in women's clothes—excepting, perhaps, the robe of an ancient Greek maiden. One of the few things in Washington with style is the Lincoln Memorial, which is the very essence of style.

Of course we are already far adrift from any dictionary definition, and are seizing on the word "style" to express a quality which no other words seem to fit as well.

The designers of old Georgian mansions in England, and, later, the New England carpenters who recreated Georgian architecture in houses, produced structures as delightfully satisfying today to all who see them as to the original owners. It was largely a matter of perfect proportion. There is something about the relation of certain measurements which always has appealed and always will appeal pleasantly to the eye. Why, we don't know but proportion is an eternal quality. Proportion is part of style.

In the Art Museum in New York is a cup or chalice made in the sixteenth century by Benvenuto Cellini, which is the most daringly beautiful thing ever created of gold, silver, enamel, precious stones and untamed imagination. Somehow it is almost inconceivable that anything like it will ever be produced again. Certainly there is nothing else like it in existence. That is uniqueness. Uniqueness is part of style.

When "The Blue Danube" comes over the radio, everyone reacts pleasantly. It probably isn't great music, but it has rhythm. There is something about rhythm which produces emotion. Why, we don't know. It always has been so. Rhythm is part of style.

Standing on the hotel piazza on a clear moonlit night in Tacoma, you can see, sixty miles away, the gleaming great white mass of Mount Rainier. From its crest the sides sweep downward in almost identical curves to a base that is fifty miles from northern foothill to southern. You actually see fifty miles of this base. It is the noblest sight in America. Yet it looks exactly the way a child would draw a mountain. Mount Rainier has symmetry. There is something about symmetry which gratifies the senses. We

don't know why. Symmetry is part of style.

This quality, then, which we arbitrarily call style, is composed of elements for which everyone has instinctive, unreasoning liking. It is not a matter of opinion or personal taste. It has universal appeal. It is the supreme quality in merchandise.

An article may be well and honestly made of the finest materials, and fairly priced. It may be brilliantly advertised. It may perform an essential service. But if it lacks this nebulous—yet unmistakable—quality, style, it will be hard to sell at a satisfactory profit. Whereas, a similar article, intrinsically less worthy, but having style, will sweep the country, sell at sight and make a fortune for its creator.

When we suggest to a client a new package or color scheme, or a modification of the old trade-mark which was designed by a carriage painter back in 1872, or in any other way annoy the factory and sales people by messing into what they think doesn't concern us, it is because our feeling for style is left cold by the appearance of the goods. And until we are firmly put in our place by the treasurer or head engineer, and told to stick to our advertising, we never stop trying.

As this is being written, the whole rear end of our seventh floor is being turned into a life-size replica of a gasoline station, with actual pumps, safety islands, the façade of a building, signs and everything. We are simply trying to restyle a filling station. Recently, we secured from a client a lot of miniature oil-burning furnaces and painted them in different color combinations so that a jury could decide which was the most attractive. A while back, half a floor was transformed into a lot of little room corners delightfully decorated by some of the leading decorators in New York. They were merely back-grounds for some experimental radio cabinets which we had designed. We have a dummy show window with all sorts of trick lighting effects, in which we style all displays produced for clients.

We strive, with some success, for this quality of style in the advertising we produce. It is a subtle quality which a client doesn't always appreciate and sometimes unintentionally destroys in order to get in a larger cut of the product or a coupon. When our creative people look pained and try to prevent the emasculation, it isn't because of cloistered vanity, but is because we know that advertising with style is more effective than advertising which lacks style.

In this year of overhauling and acid-testing and rebuilding for whatever it is that is lurking around the corner, it will be wise to pay a lot of attention to style—to strip off the layers of convention which years of easy success deposited on product and advertising, and search for this irresistible sales power. And if this search seems to point in our direction (for we do know quite a lot about style), drop in sometime and talk things over.

ROCKY ROAD TO ANIMATION *from page 19*

York or Hollywood only to find bitter disappointment at the end of their journey. They found no sudden wealth awaiting them as they had been led to believe by well-intentioned but misinformed writers of magazine articles and dazzling blurbs about "the men behind the scenes" as often read in movie periodicals. The only way to a large income in animation, as in most professions, is the hard way.

There are no schools to prepare the would-be animator for this work. The few attempts to establish schools for this type of art work have failed and it is axiomatic in the industry that practical experience in the studios is the only way to success in animation.

The game is a mixture of work and fun. There is something fascinating in animating the lovable and mischievous characters whose capers convulse millions of movie-goers. The artist must be something of an actor himself. He blows the breath of life into the hilarious animal and human characters who inhabit his delightful land of make-believe.

The animation industry is growing by leaps and bounds and there is an increasing demand for skilled artists who are willing to start at subsistence wages and work up to the animator's desk. Aside from the monetary rewards there is an especial creative joy in the animator's work seldom found in other fields of artistic endeavor.

No attempt has been made here to explain how animated cartoons are made. The author believes that in an article of this length it cannot be done. He has not even attempted an outline of the intricate mechanics of animation. The sole purpose in this article is to give young artists an idea of what to expect as beginners in this industry. If I have stripped the game of some of its glamor and blasted the myth of sudden success and wealth then I am sure that hundreds of would-be animators will approach the studios in the right spirit, prepared for the arduous and necessarily tedious first steps that lead to success and a sizable income as finished animators and background artists.

WHAT TO PAINT

A chapter from
OIL PAINTING OF TODAY

Studio Publications, 381 Fourth Ave., N. Y.
\$3.50

The fast-moving kaleidoscope of contemporary life has had a disturbing effect on painters. So much scientific invention has been crowded into the last hundred years that painters are a little uneasy in their minds as to whether art is keeping pace with what is called progress. Even the most gifted painter of portraits and landscapes, surveying changing civilization, is apt to feel out of touch with the times. Should he continue to interpret the eternal verities of Nature and humanity or should he seek in machines and the new kind of life they impose on us material for expression?

Continued on page 30

October 1938

furniture



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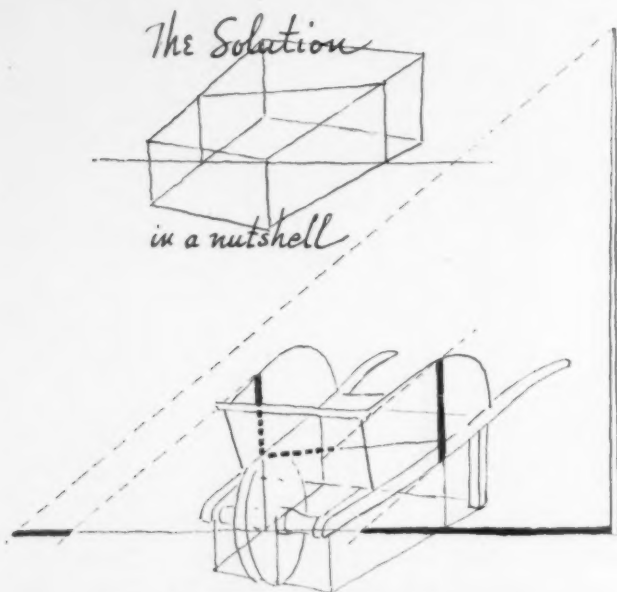
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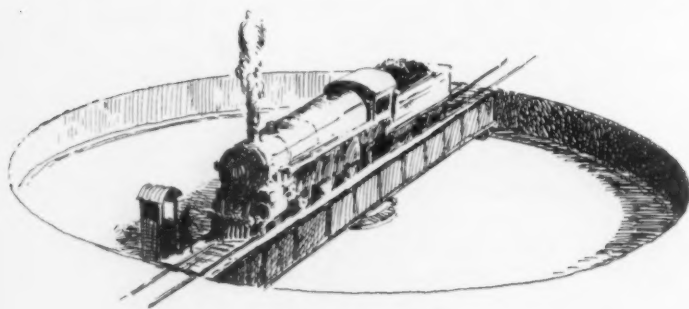
PERSPECTIVE PUZZLERS ★ ★

Art Instruction proposes to put the perspective prowess of its readers to proof, month by month, by proposing problems in drawing that call for skill in delineation and constructive thinking. The correct—or a correct—solution of the puzzler will appear the following month. These projects will be treated here as freehand perspective, though for the sake of clarity in demonstration we shall use ruled lines in our solution drawings.



Solution of September's Puzzler

If we think of the triangle bounded by the pole, its horizontal shadow and the beam of light passing over its tip, as a triangular, vertical knife or plane cutting through the wheelbarrow, we have a good approach to the solution of this puzzler. And if we isolate the geometric form of the barrow's base, as shown in the "Solution in a nutshell" sketch, the problem is simplified. The direction of the shadow on the slanting floor of the barrow is the puzzling part of the problem. The intersecting plane is the only method of finding it. If you are really ambitious, proceed to find the shadow of the wheelbarrow. Remember that the sun's rays are parallel.



October's Puzzler

Six tracks enter this turntable, radiating, of course, from the center of the pit like spokes of a wheel, and spaced at equal intervals around the circumference. Only two of these tracks are shown, connecting the revolving track. Draw the other four tracks.

★ ★ ★ ★

The purpose of the puzzlers is *method*. Your drawings should be based upon a structural procedure which *proves* that you are right.

WHAT TO PAINT *continued from page 29*

Let us first admit that the problem is not so new as it appears. It dates from the industrial revolution, and when we recall the enormous change that the invention of the steam engine brought about in social conditions we can put the question in its proper perspective. Turner probably answered it for artists when he painted *Rain, Steam and Speed*, a purely atmospherical approach to the new idea of his time. In this picture we are aware that the actual machine as a machine was of little interest to him as subject matter.

We can now survey a hundred and fifty years of change, but how little has this affected artists as a whole may be gauged from the work that has survived to us from that period. The great Victorians and French Impressionists looked at in retrospect are not influenced demonstrably by the social innovations of their time. Watts, Madox Brown, Millais, Whistler, Alfred Stevens, Burne-Jones, our splendid water-colour artists, the Impressionists and post-Impressionists are all primarily interested in the eternal verities of Nature and humanity. Rather it would seem that they have detached themselves from superficialities of contemporary life, and if they think at all about the social revolution it is critically as William Morris thought.

The fact is that neither science nor politics are of great importance to art. Change in communal life, even of such a difference as has been brought about by the totalitarian state, is neither permanent nor fundamental. As to machines, the fact that we can travel to New York in sixteen hours is of no more pictorial value than that our great-grandfathers could travel from London to Edinburgh in twelve. Whether the vehicle that conveys us is suggestive of a painting is purely a matter of the artist's mood. He might, in certain circumstances of light and environment, make a fleet of aeroplanes or a bypass full of cars extremely interesting, but such a picture would not depend on the assembly of mechanical facts, but on shapes, colours and lines in relation to their background and to humanity. If an artist is attracted by such a subject, that is sufficient justification and there is no reason why he should not make a masterpiece of it; but because it has a topical or sensational character compels no obligation on his part to deal with it. For an exact record of any kind of machine the photographer is better equipped with his own apparatus to deal with it.

A great painter is never obsessed with the idea of expressing his time, for all time to him is vital. He lives in the present, but the past is not dead to him, and he hopes that the future will keep his spirit alive because he has striven to perpetuate it in the beauty and sincerity of his work. When we look at a landscape by Peter de Wint we are not conscious of its actual date, of the danger of the Napoleonic wars or the later controversy of the Reform Bill. Neither was Peter de Wint. We are moved by the fact that this artist has preserved for our happiness some fragment of his own in being alive. How? Surely by expressing his time. Is not that the true artist's function? One of my correspondents reminds me that Anatole France said, "It is the artist's part to love life and show us

that it is beautiful, for without him we might well doubt the fact." The landscape painter, of course, must be the student of eternal verities, but the best portrait painters have not failed to appreciate the immortal idea in the temporal present. Rembrandt's *Jewish Rabbi*, *Philip IV* by Velazquez, and Titian's *Man with a Glove* could have come only from minds with a profound sentiment for the dignity and continuity of the human miracle—the eternal verity of a face.

Some painters are always immortal interpreters rather than recorders; a few like Hogarth could be both. He could paint a fine portrait and could illustrate with a wonderful fidelity the life of the eighteenth century. Firth gave us a topical reality in *Derby Day*, but Blake reflects nothing of his times.

My question as to whether the social revolution—a road full of cars, a fleet of aeroplanes or other machines—has afforded new ideas for artists brought forth a number of interesting replies. While nearly all agree that any subject that interests a painter can be painted, they are not enthusiastic about machines and their influence on contemporary life.

The one who writes:

"Most artists will leave them alone because art is emotion and science is measurement—and the car and plane belong to the latter domain," expresses the matter succinctly.

Another ventures the opinion:

"In regard to the artist's problem of painting his times or the eternal verities, Nature and humanity are of his times and all great work is done at this level."

A well-known woman portrait painter says:

"As an exact science for exact reproduction photography can deal better with the machine—but to convey the romance and drama of these developments a medium capable of expressing psychological reaction is essential."

A French painter writes:

"The social revolution should have given new ideas for painting but it has hardly done so. Modern life has added to the disquietude which involves the artist in spite of himself and makes him work too quickly and without reflection."

Two opinions in favour are worth considering:

"A bypass full of cars or a fleet of aeroplanes could be treated as poetically as any subject. As an example, see Monet's exquisite *Gare St. Lazare* in the Louvre and compare it with the unpromising and sordid material of the subject."

"All these provide subjects for an artist. Monet could have treated them successfully in detail, Turner would have made them majestic."

Does not the whole question resolve itself into this?

If an artist has genius, he will not worry about his times. Whatever inspires him, whether it be a face, a landscape, an old boot, the wheel of a motor car, he will invest it with a strange, inexplicable grandeur. So deeply will he feel the mystery and beauty of anything that moves him, however familiar, unusual, new or old, that his picture will be a revelation to its beholders. Art is concerned with life, and all its myriad manifestations are material for pictures.

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ARTHUR'S ROUND TABLE

Yes, good readers of the Round Table, I am ashamed of myself. I've let you down badly these last months. But take my word for it, I did it for what I thought to be your own good. Almost every month I have banged off a column or two, and just as it was ready to send to the mill, lo and behold some particularly fine manuscript has come along which has seemed so worth while that I have gladly made a substitution.

But I just can't help busting into print once in a while in this informal way, not that I have anything truly vital to say, for I seldom have, but only for the good of my own soul, or snupin. You know that once a person writes for publication he thinks he just *has* to write, now and then. In fact there's no stopping him.

Last summer my good partner Watson tried to have some fun with me (see page 36, issue of July, 1937) by pretending I was in Maine, enjoying a nice vacation, while he was slaving at his desk. Truth was, I wasn't in Maine at the time (though I confess I *sic*aked there a little later). Instead, I was the one chained to the desk while he was running away every week-end to his delightful Berkshire place at Monterey. But I forgive him freely, for more than once he's been kind enough to share this place with the Gups.

You should see, incidentally, how he spends some of this week-end time. He does just the darndest things. Right now his particular hobby is fence building. But don't conjure up pictures of rail splitting a la Abe Lincoln, or of slat nailing or even of the stapling of barbed wire. Not at all. Nothing so prosaic as that. He weaves his fence—yessir, *weaves* it—on a huge outdoor loom of his own construction. What of? Of withes or wattles or whatever it is you call 'em—tough branches of a peculiar wild-growing bush, held together with interlocked wires fashioned on fascinating and ingenious little machines which he developed for the purpose. When a section five feet or so in length is completed it is joined to the others already in place, and handsome and sturdy the whole certainly is, a fitting adjunct to his just-right half-timber house.

Some day I should like to take you on a written tour of that house and grounds, illustrated with adequate sketches and photographs, for it is a structure and a setting such as only a family of clever and capable artists could conceive and produce, and hence is of interest to all artists. Today, though, I want to say less of the house than of its master, so listen if ye will to this revealing tale about Editor Watson in which I plan to divulge a thing which even some who know him don't know—that he's not only a master maker of fine and fancy fences (as just pointed out) but also, on occasion, a prankster of the first water. A single illustration will suffice.

It seems that son Aldren (he who made the Rio Frio sketch, reproduced in color in the August issue) had a close friend, Bill von Arx, coming to visit "Greywold," as the Watson place is named. Though Bill knew the family very well, Daddy Watson and son Aldren had a hunch that with a bit of disguise, plus some acting, they could fool him as to daddy's identity. So when they met Bill with the Packard at the Great Barrington Station, daddy, his appearance greatly changed by means of a bristling

false mustache and an officer's coat and cap, was behind the wheel. Bill was introduced to him by Aldren as "my Uncle Fred, the sea captain, over from Boston for a few days while his ship is discharging." Uncle Fred's greeting to Bill was brief to the point of rudeness (truth was, he scarcely dared risk a straight-on inspection!) and his responses to Bill's remarks on the return ride were short and gruff. When Bill proudly told the Captain of his knowledge of navigation and asked what the chances might be for a berth on Uncle Fred's ship for the next voyage, he was rebuffed with a stern, "I don't want no young college lubbers telling me how to run my ship." Full appreciation of this will come to those who know how kind and considerate Watson invariably is. It was no mean bit of acting for both of the Watsons to keep their faces straight.

Arriving at the house, Uncle Fred drove with his passengers into the garage, which is attached to the back of house and at a level lower than the rest. There he let the boys out. As they disappeared up the stairs leading towards the living room he yanked off his mustache and cap, and, with coats hastily shifted, sneaked hurriedly around to the front door, by way of a sloping lawn, where he let himself in and slipped to the living room just in time to greet the boys as they entered, quite as serenely and politely as any dad might have done.

After a few moments' conversation he unobtrusively drifted away, and quickly returned to the foot of the basement stairs where at once he bellowed, in tones imperative and stentorian, "Hey, Aldren, ain't that pop of yours around nowhere? He was agoin' up to the post office with me."

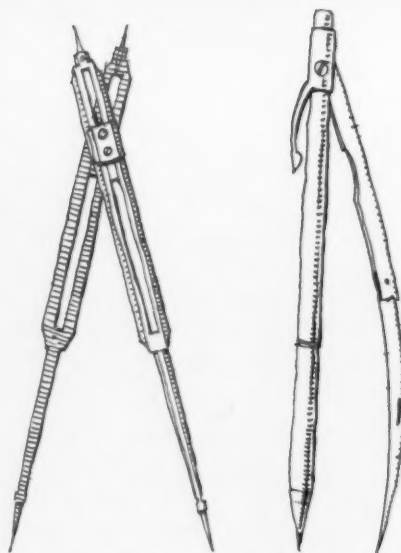
And so for ten or fifteen minutes Daddy Watson, skilfully aided and abetted by his good wife and son, played this dual hide-and-seek role. The greatest fun came when finally, amid much laughter, they tried to make Bill realize that Ernest Watson and Uncle Fred were one and the same person. Bill simply could not be convinced until he saw the rapid change act performed before his very eyes. Even now he says he would scarcely be astonished, if, on some visit to Greywold, he should see both the Editor and the Captain simultaneously!

So take note that this is the way in which one of the dignified (?) editors of ART INSTRUCTION disports himself when under the influence of the Berkshire air.

To change abruptly from this prattle of pranks to a problem of pedestrianism, let's take a look—especially you slickers at solutions—at the little bug problem here illustrated. I once ran it in my column in PENCIL POINTS where it awakened so much interest that I venture to hope that some of my mathematically minded Tablers will enjoy it, too.

You see it's this way: The bug is inside a box at "A," 5 inches in and 1 inch up from the bottom. He wants to get to "B," 5 inches in and one inch down from the top (still inside of course).

What is the shortest route for the bug to take? And how far will he have to travel? Remember he (or she) is a *walking* bug and cannot fly. And the answer *isn't* 30 inches. Try it out. We'll print the solution in a later issue.



Technical Tidbits

Too few artists are familiar with the device known as *proportional dividers*, one type of which is shown above at left.

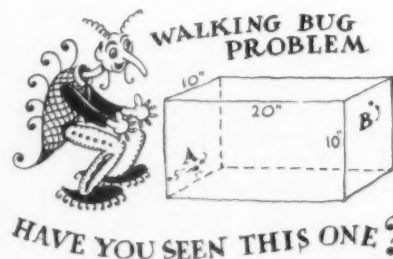
Such dividers are ideal for several purposes, as, for example, when making a drawing proportionately larger or smaller than a given sketch or photograph. To exemplify, if you wished to draw the Greek Maiden shown on page 28 three times as large as the cut, and you preferred not to rely wholly on the eye for the establishment of correct proportions, you could quickly set your proportional dividers to spread to a three-to-one ratio. Then, no matter how much or how little they were opened, the long points would always be three times as far apart as the short, making it easy to scale off the vital dimensions.

By the same means it is equally easy to enlarge or reduce scale drawings. To enlarge a sketch from $\frac{1}{4}$ " to the foot to $\frac{1}{2}$ " to the foot, the points would merely be set to a two-to-one ratio.

Proportional dividers are also useful in work relating to circles. If you wish to divide the circumference of a circle into seventeen equal parts, you slide the pivoted marker to "17" on the scale, and spread the long points to measure the diameter of the circle: the short points simultaneously spread automatically to the right distance to measure one-seventeenth of the circumference.

Jackknife Pencil Compass

At the right, above, is an inexpensive but useful tool—a combination pencil and compass. Normally carried as a pocket pencil (see clip) of the adjustable type (fitted with a propelling and repelling lead and an eraser) it can be opened in a jiffy whenever circles are to be drawn, the pivot arm, hitherto folded into the barrel, coming into position readily.



From the KOH-I-NOOR Sketch Book



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On the drawing above, I proceeded as follows. The outlines were first sketched in lightly on the smooth side of a hand-made paper and the back of the paper was painted with a mixture of linseed oil and turpentine, half and half, to which a few drops of Japan Dryer were added. Fasten securely to a drawing board with a few sheets of paper between to take up any excessive moisture

and as the paper dries out, moisten occasionally with pure turpentine, always applied to the back. Use a slightly flattened point and a firm, but not too rapid stroke, allowing the paper to soak up plenty of pigment from the crayon. You will note immediately how beautifully the colors blend and how really simple it is to obtain unusual results.

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SO YOU'RE GOING TO BE AN ARTIST

continued from page 22

mythology, with symbolism, heraldry, decorative motives, and things like that. All you need to do if you want to check on this is to ask the average art student to design a trade-mark or to make a drawing of a symbolic figure. Unfortunately there isn't time, in the usual hurry-up art course, to get to know the wide range of things that the really well-trained artist ought to know. There's research work, of course, but you need to know something about what you are looking for, to do a good job of research work on a special assignment. Zeno, w.k. Greek Philosopher, very smartly said: "After what manner shall ye seek that which ye do not know at all?"

And knowledge of things past isn't all, either. The artist of today is living in a world of today, and should have broad and varied interests. He should know what's going on around him. He should be better informed, and more vitally informed, than the general public. Without this, his drawings won't conform with current trends, and will lack vitality.

This may seem like a large order—but being a successful (which means a resourceful) artist is a large order. Too many of the young who decide that it would be fun to be an artist picture that happy lot as having an attractive studio (nice for entertaining), no office hours or time clock, no boss, a slight amount of work, very highly paid (as it would need to be, on the dream-schedule of working hours)—altogether a pretty rosy scheme of life. Let us not here go into the less attractive picture of how different it can be. That can be touched upon, with varying degrees of delicacy as these chapters proceed.

This chapter is to conclude with a few observations on how to get over being an amateur as quickly and painlessly as possible. The first will have been to read, mark, and inwardly digest the points so far presented.

Then, first, last and all the time, keeping in the front of your mind that art, as practiced with a view to making a living, is a *profession* and that you cannot expect to practice a profession and still ask for all the babying and the tolerant allowances that are made for amateurs.

Many (so very many) beginners handicap themselves at the very start by developing a grievance. It varies in its outward appearance from a mild (and desperately casual) cynicism to something dangerously bitter, dangerous to any hopes of being received or treated as a professional. There is a conspiracy. Everybody—yes, *everybody* is in some sort of a secret league like the Ku Klux to keep beginning artists from getting a start. It's unfair. "My work is just as good as a lot of the stuff you see printed. It's *better*, but nobody will use it. Nobody will give me a chance . . ."—and so on. And so long as the beginner feels that way, the buyers of art will keep right on not giving him a chance. The chip on the shoulder, the sense of a great grievance, may be invisible to the beginner himself, but it looks as big as a piece of cordwood to the Art Director.

Art Directors have enough troubles without undertaking to run a prep school in psychology for adolescents. The art schools might do a lot more in this kind

of preparation, but for the most part the art teacher has not, himself, had the experience in the professional planning, buying and selling of art to even provision the situations the art school graduate must face. But the cruel and flinty Art Director, who, off duty, is likely as not kind to children and dumb animals, is a subject of our third chapter.

Before entering the Art Director's sanctum, you will have erased your mind clean of all sense of grievance, and have not to tell the Art Director how exceptionally good your work is. (It's better to let the Art Director discover this himself, if your work is any good—and if it isn't, the least said about it the better.) Some beginners actually take the attitude that the Art Director is getting a pretty handsome break to have the privilege of looking through the portfolio of samples. Ah—that portfolio of samples! We're going to take *that* all apart and give it good going over in Chapter Five.

Maybe the place you are calling on simply hasn't any way of using the kind of work you do. If so, you aren't any worse off than an insurance salesman who has shot his little sales talk to a man who already has insurance.

There are plenty of other factors in the situation, but the first and in many ways the most important, is your *attitude*. If you succeed in giving the impression that you would be a pleasant and easy person to do business with—in other words, a professional artist—that is more important to your chances of getting a call to do a piece of work than the display of your samples — providing your samples are at least reasonably good.

One of the most vital differences between a professional and an amateur is that the professional has learned to control and discount his personal interests and personal weaknesses and to enter any work situation with a strictly objective attitude. He is more interested in building up his professional status and doing a good job, professionally, than he is in any immediate gain.

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The text is as interesting as the pictures. Through it the reader is introduced to the painters, and learns something of their outlook and their likes and dislikes, their aims and the people who have influenced them. They are introduced by Mr. Adrian Bury, himself a well-known painter, and the author of "The Studio's" companion work *Water-Colour Painting of Today*, published a year ago.

The reader will enjoy meeting both artists and their subjects in this book. He will gain fresh interest in the beauties of nature and art; and he will acquire a treasure house of beauty to which he will turn again and again with growing appreciation.

POTTERY OF THE ANCIENTS

By Helen E. Stiles

E. P. Dutton & Co., New York, \$2.50

The material contained in this book has not previously been available in this form for young people, or for purposes of general information. It will be especially valuable to teachers and students who are carrying on studies of arts and crafts, or of units of work covering historical and geographical activities of special groups of people. Many children who do not live near museums will find here information and pictures—the halftone illustrations are superb—that will stimulate an interest in ceramics and possibly provide a delightful new hobby.

Miss Stiles has treated each of her topics with detail and thoroughness. Her enthusiasm for her subject will carry the reader along to a greater appreciation of the accomplishments of the past, to an understanding of the present, and to a vision of the possibilities of the future in the art and technics of ceramics.

How each of the different nations has expressed itself and its history in the designs on its pottery is a fascinating story. "Tell me what they painted, and I'll tell you what they were" might be considered the kernel of Miss Stiles' whole argument.

A HANDBOOK OF ITALIAN RENAISSANCE PAINTING

By Laurence Schmeckebier

G. P. Putnam's Sons, New York, \$3.50

This book is intended primarily for the intelligent student who is interested in the history of art as a humanistic science rather than in the elementary appreciation of style.

The text includes a concise statement of the important known facts and dates of each artist's life, and a chronological

description of the significant work he produced. The emphasis here is on the essential historically authenticated and traditionally accepted works rather than the problematical ascriptions of art dealers and the art critics associated with them. With each work is included the important dates and documentary relationships, a description of content and its sources, the fundamental characteristics of style demonstrated through concise comparative analyses.

In addition, the book will not only serve as a text and handbook for graduate and undergraduate courses in Italian Painting, but it is designed to complement related courses in history, philosophy, literature, and even the social sciences, which, under pressure of modern times, are gradually recognizing the significance of the fine arts within their respective spheres.

The author is a native-born American who has done his undergraduate work in an American university, was originally trained as a historian and carried on his graduate work in art history, philosophy and psychology in European universities.

★ ★ ★

COLOR PRINTING

continued from page 7

block. If it is as smooth as a piece of glass, perfect results may be expected.

A drawing made upon paper with waterproof india ink can be offset to the block by the following process. In the first place the drawing should be on thin paper. Cut a piece of blotting paper slightly larger than the drawing and lay it down on a folded newspaper or a magazine. Saturate the blotter with household ammonia by pouring the liquid directly from the bottle. Lay the drawing upon the wet blotter, inked side up, and press it gently into contact with the blotter until it becomes saturated and lies flat on the blotter. Next, place the linoleum block, face down, on the drawing, and put the newspaper with drawing and block under the press. Apply considerable pressure. The drawing is by this means offset upon the block and it appears in reverse. The print will therefore face the same way as the original drawing. The kind of paper and ink used—india inks vary slightly in composition—influences the length of time needed under the press. One minute may suffice; fifteen or more may be required.

At times, the transferring process can be avoided altogether by direct drawing upon the block, whether wood or linoleum. After the design has been studied in preliminary sketches, the final drawing may as well be made upon the block itself. Perhaps it is not generally realized that it is as simple to do this as to make the final study on paper with the idea of transferring it. India ink, charcoal, and pencil can all be used for drawing directly upon the block.

India ink is perhaps the best medium for this purpose. To prevent the ink from "crawling" when brushed upon a linoleum block, first wash the block with household ammonia. Ink drawings may be corrected very easily by scraping with a sharp knife or a razor blade; these scraping tools take the place of the eraser.

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★ ★ ★

Mr. Penrhyn Stanlaws, noted portrait painter and cover designer, has joined the staff of the Commercial Illustration School, which is located in the penthouse atop the Flatiron Building, 175 Fifth Avenue, New York City. Mr. Stanlaws brings to his students a rich experience gained in his work as director and producer in Hollywood, as designer of covers for leading periodicals, and as illustrator of outdoor posters for important national accounts. Mr. Stanlaws studied abroad after leaving Princeton University. He has exhibited at the National Academy, the Pennsylvania Academy, and the Paris Salon. Among his noted portraits is "August Heckscher, Esq." Heckscher Art Museum, Huntington, New York.

The staff of the Commercial Illustration School is composed entirely of professional artists, including among others Mr. Stanlaws, Mr. Lu Kimmel, Mr. Charles Hart Baumann, Miss Paula Hutchinson, Mr. Harold Barnett, and Mr. Lawrence Austin. It offers courses in Painting, Advertising Art, Story Illustration, Magazine Cover Design, and Fashion Illustration.

★ ★ ★

The Hollywood Art Center School, located at 1905 N. Highland Avenue, Hollywood, California, announces the addition of seven new instructors in the various departments for the coming season, starting September 6, 1938. Mr. Henry Lovins, Director, has added Mr. Charles H. Kyson, to teach architectural drafting; Mr. Edgar Harrison Wileman, Manager, Home Advisory Bureau of Barker Bros., will lecture on "Period Furniture and Principles of Interior Decoration"; Frank Bowers will teach murals and magazine illustration. There will be special day and evening classes conducted by Amos Carr who will teach professional photography; Ben Duer, Associate, Cartooning Department of Universal Studios, who will teach action drawing and artistic anatomy; and Vernon G. Witt, also associated with Universal Studios, who will teach cartooning and pre-animation. Miss Virginia Thornton will teach the Saturday morning class for children. Mona Lue will direct the Costume Design Department. Jane Hoyt, Coast Editor of Contemporary Modes Magazine, will speak on "Hats and Accessories, Coordinated" and "Present Day Modes as Related to You." Joan Woodbury, featured player in major motion picture studios, will speak on "Costume as Related to the Cinema and its Influence on Modern Dress"; Mary E. Hainey will teach sewing, tailoring and finishing. New illustrated literature describing these courses is available.

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